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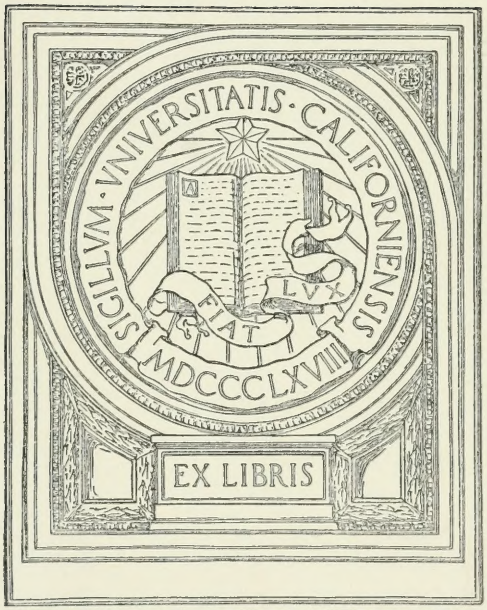
KEY TO PRACTICAL HARMONY

by

HOMER A. NORRIS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~~Myra M. Kendall~~

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KEY TO

PRACTICAL HARMONY

A COMPREHENSIVE SYSTEM OF MUSICAL THEORY
ON A FRENCH BASIS

BY

HOMER A. NORRIS

PART I. CONSONANCE PART II. DISSONANCE

PART III. KEY TO HARMONY

p-28

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KEY

TO

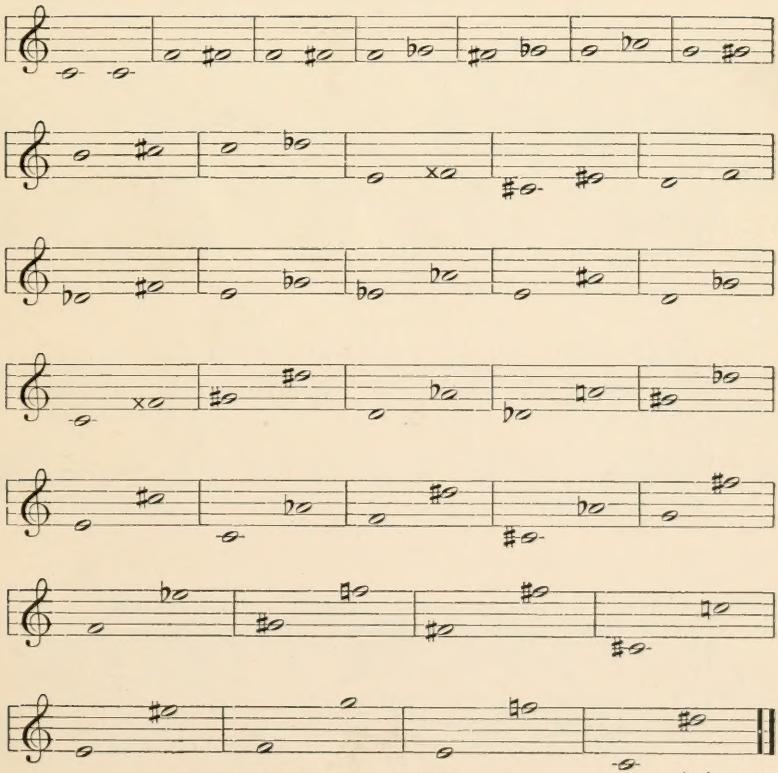
PRACTICAL HARMONY.

PART I.

CONSONANCE.

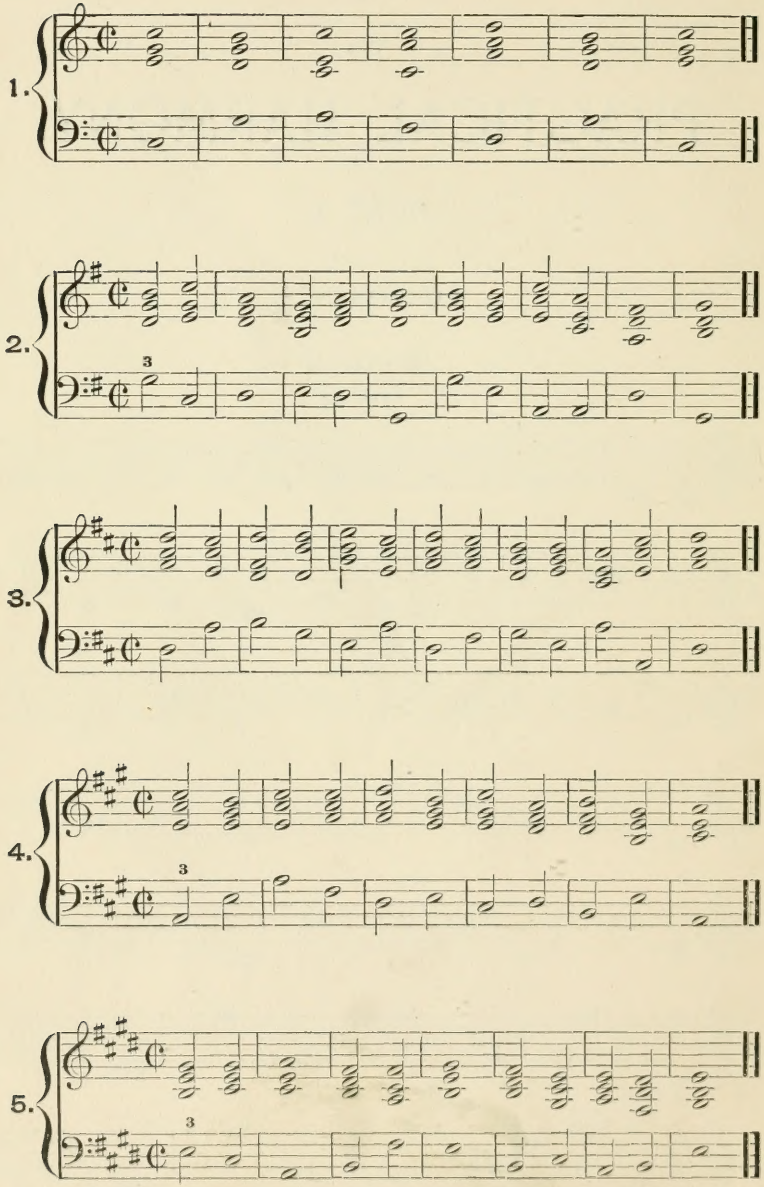
INTERVALS.

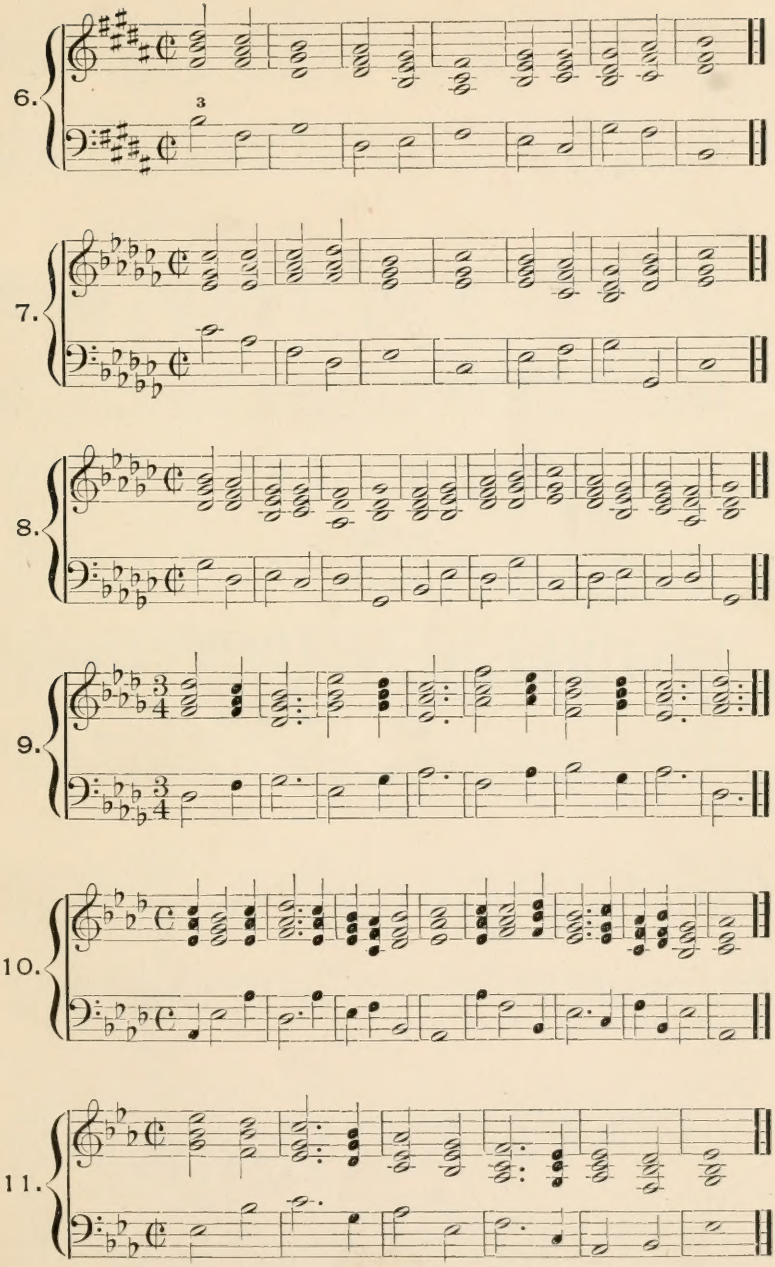
(Page 6.)



BASSES.

(Page 20.)

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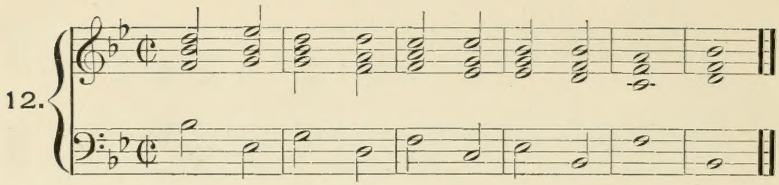

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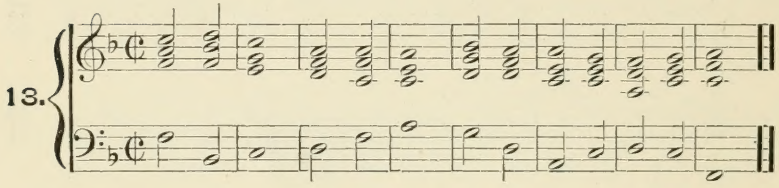

BASSES.

(Page 22.)

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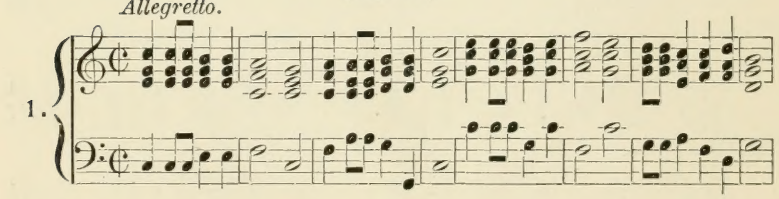

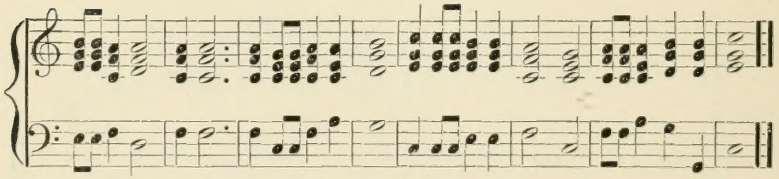

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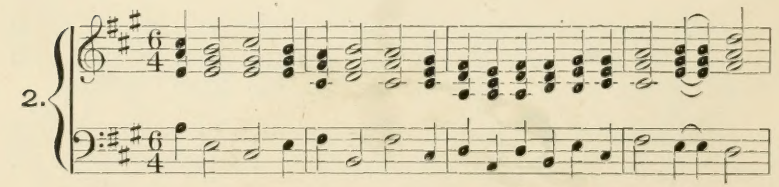

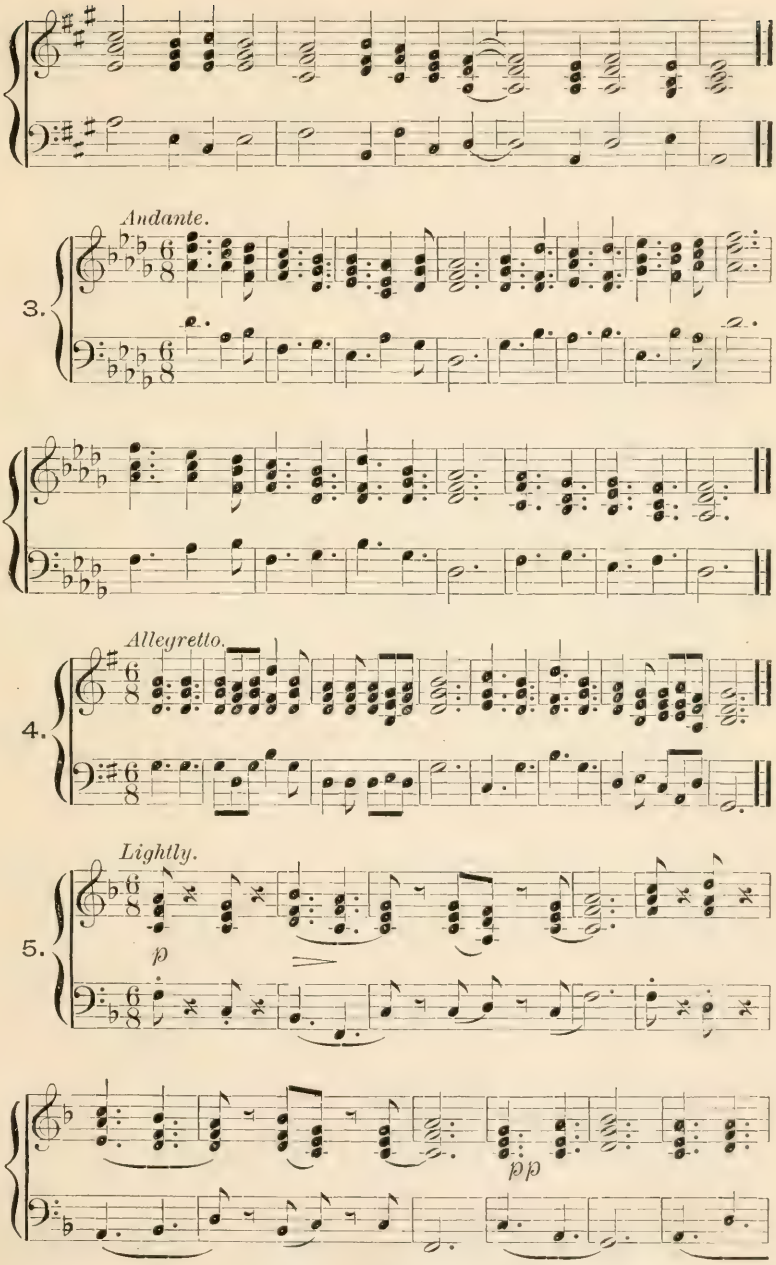
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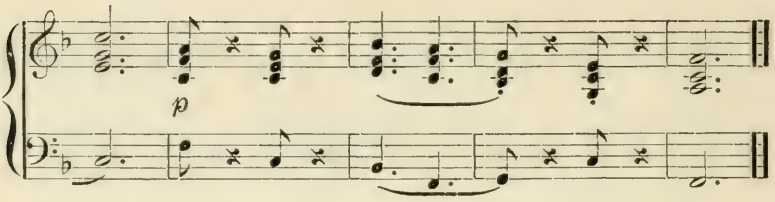
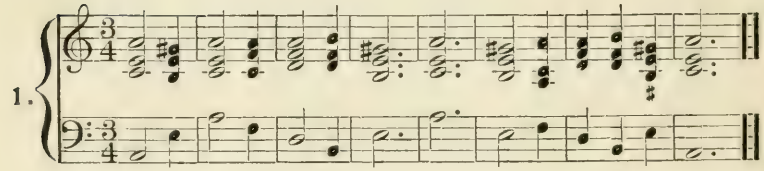
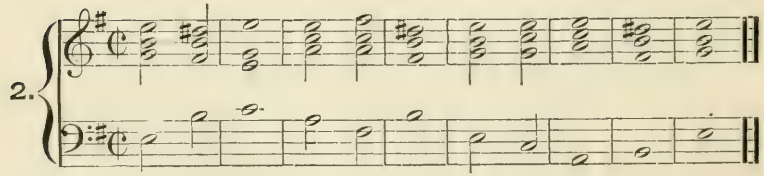
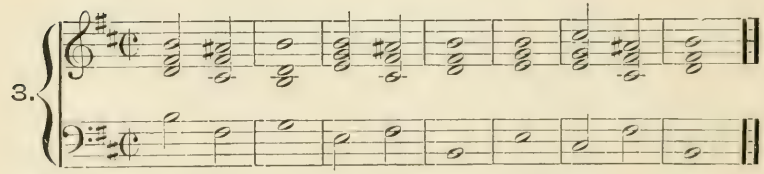


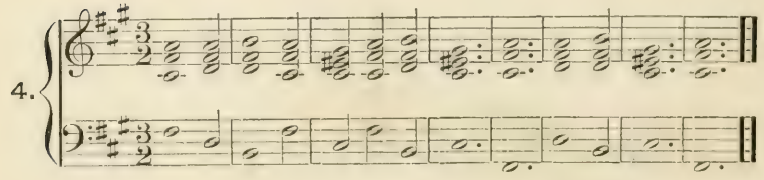
BASSES.

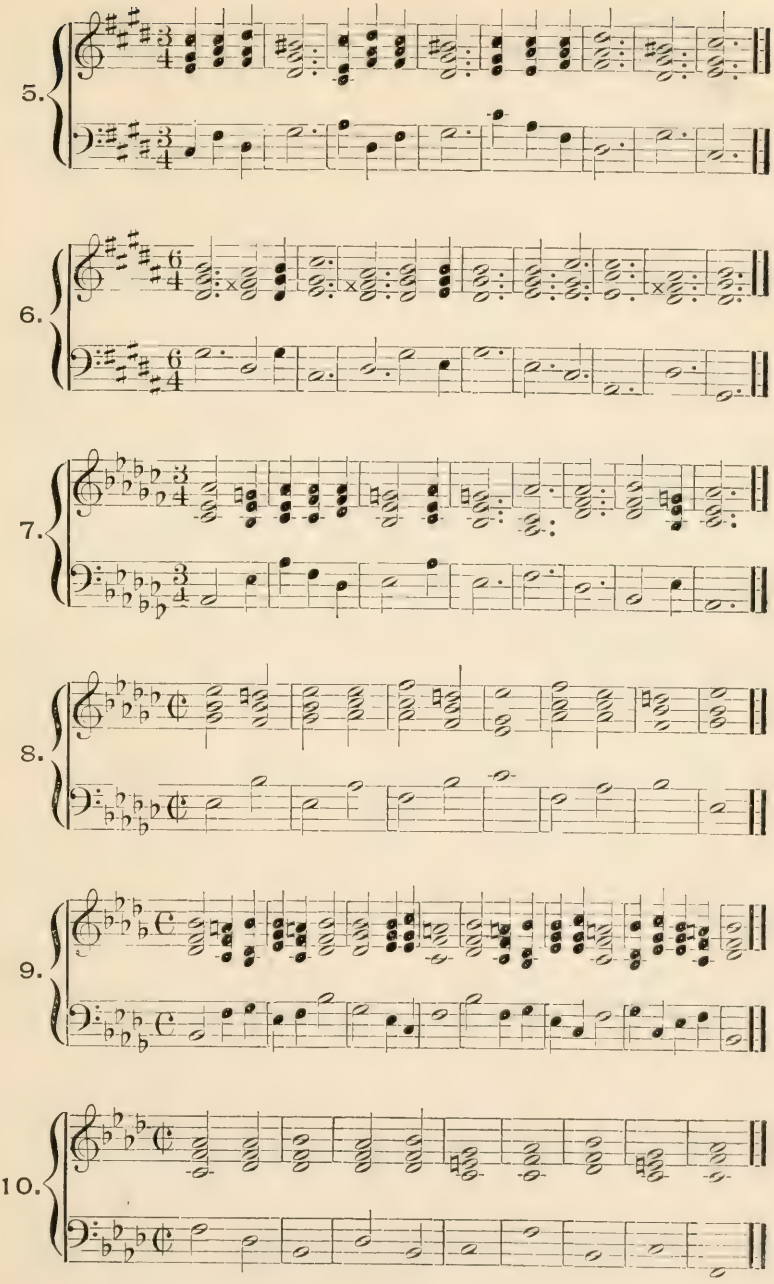
(Page 27-28.)







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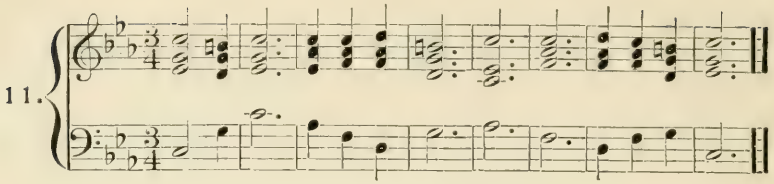

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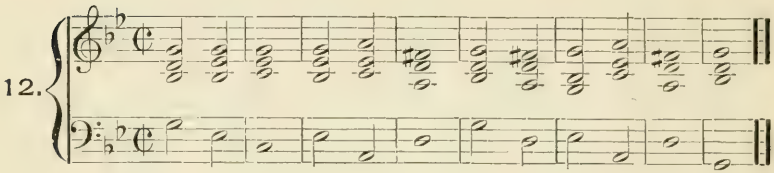

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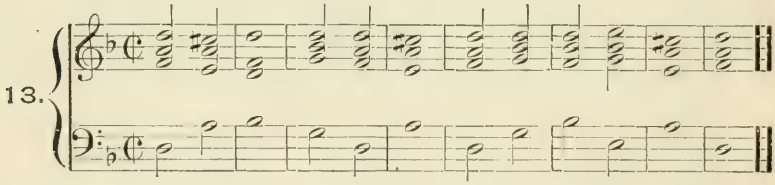

BASSES.

(Page 28.)

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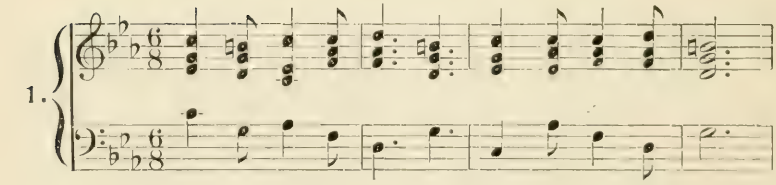
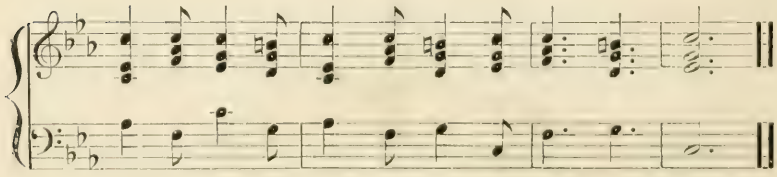
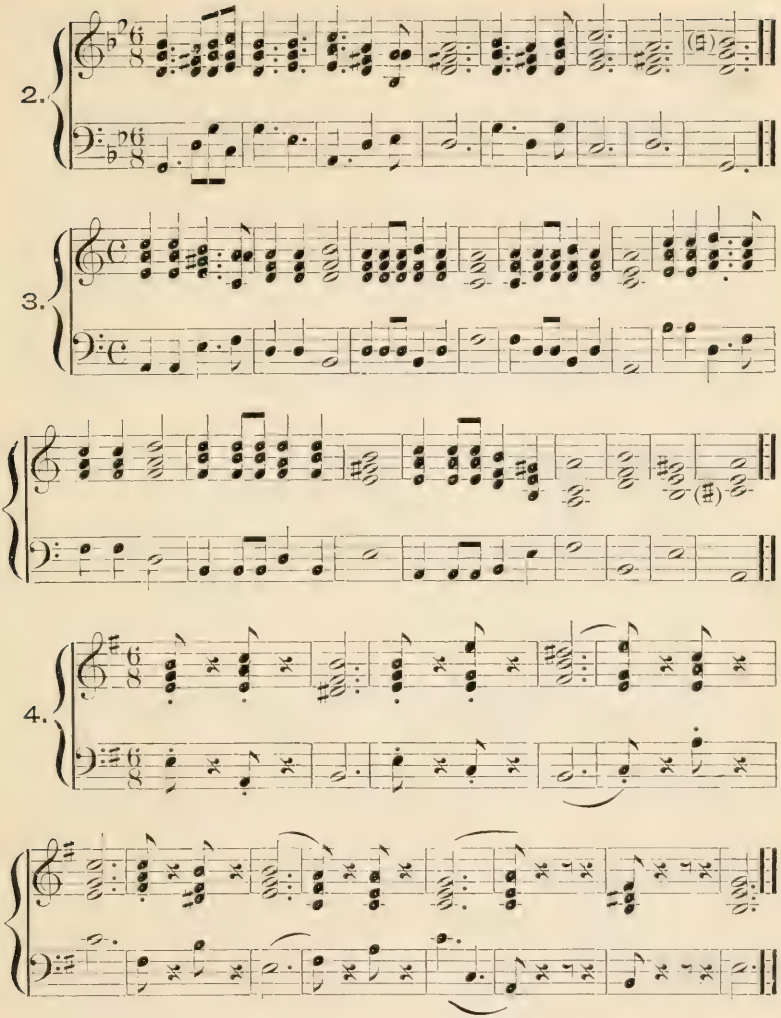
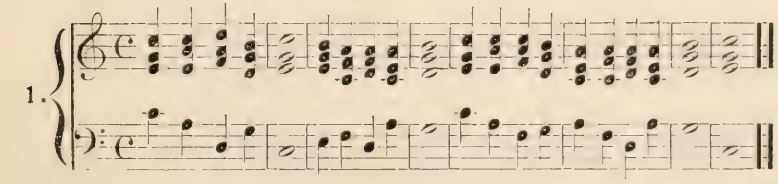


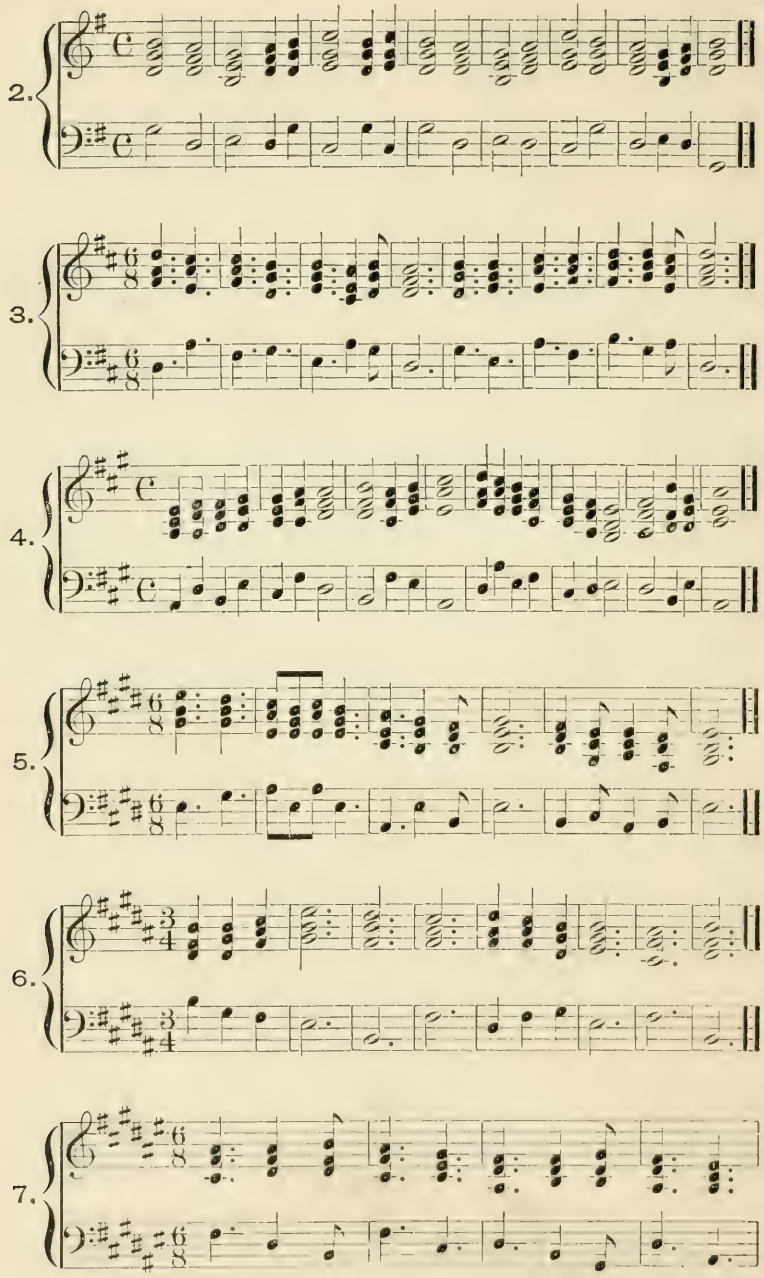




MELODIES.

(Page 32-33.)

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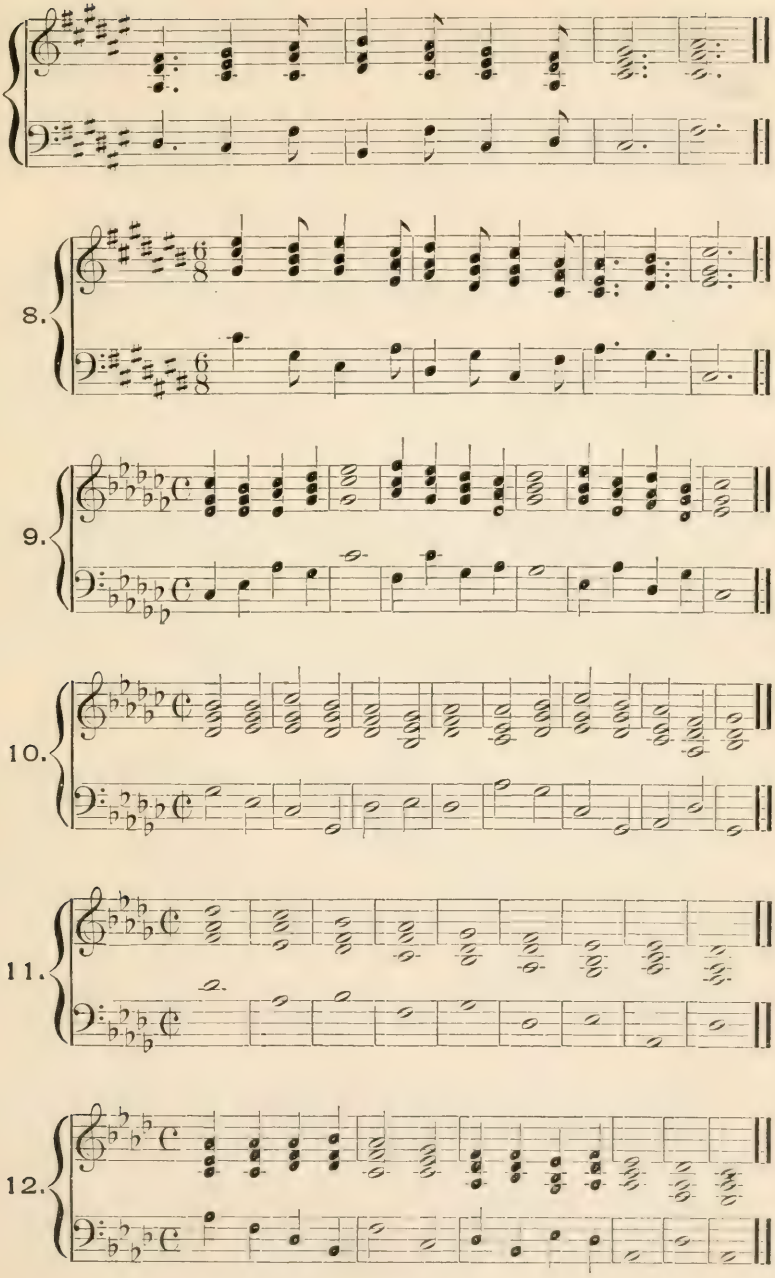
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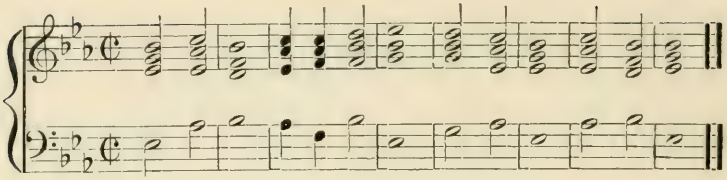

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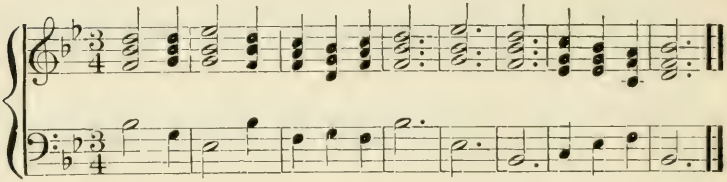

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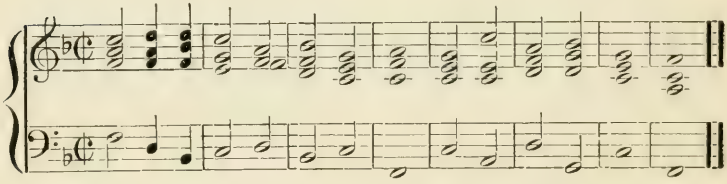

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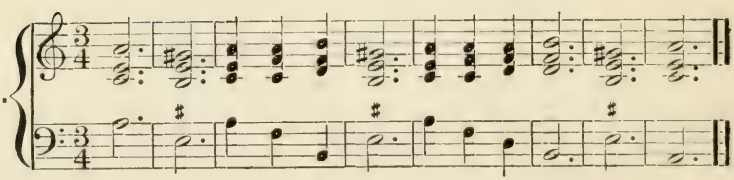

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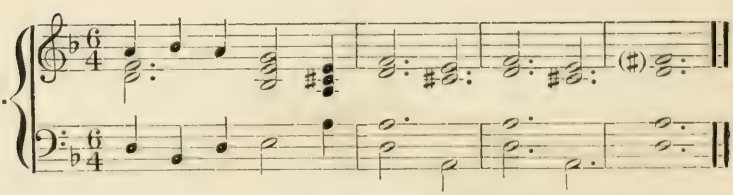

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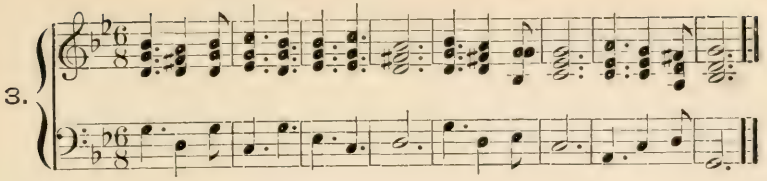

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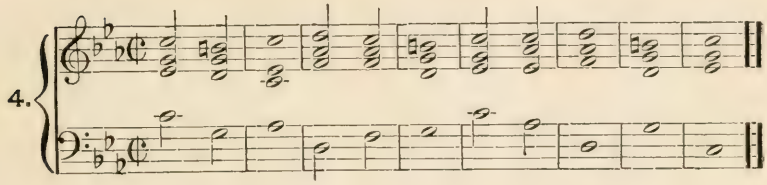

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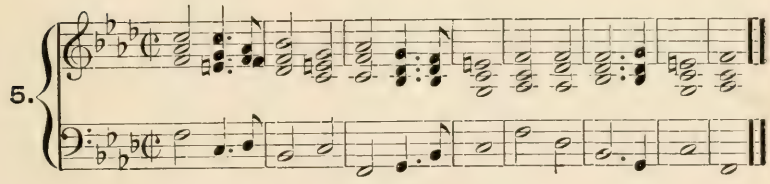

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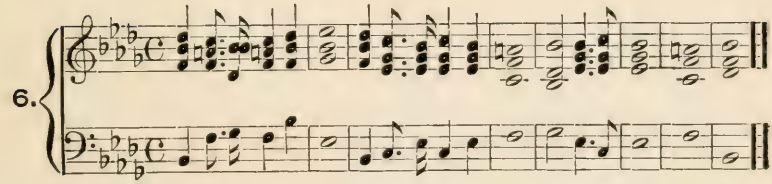

PASSING-NOTES.

(Page 39.)

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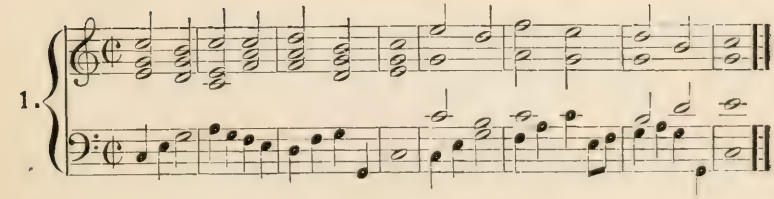

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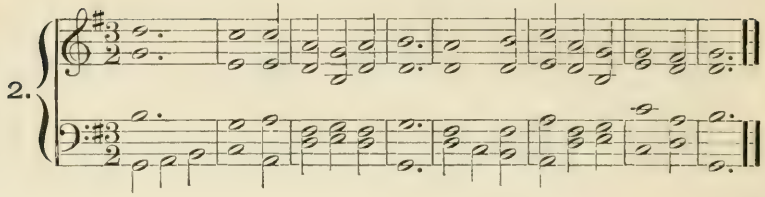

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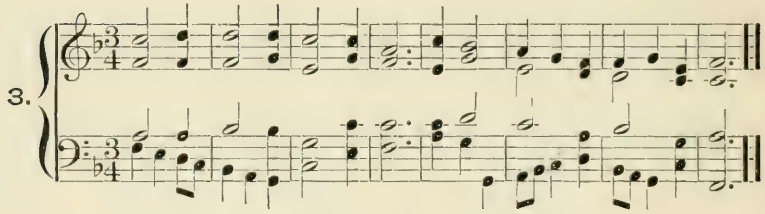

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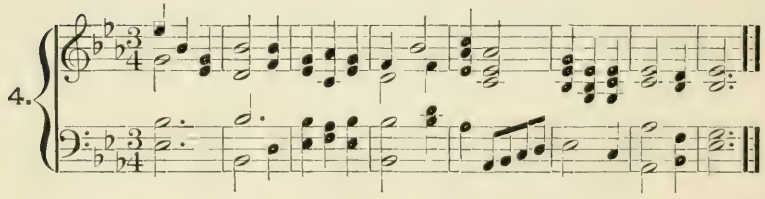

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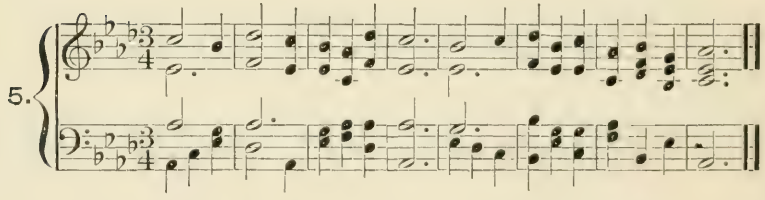

THE FIRST INVERSION.

(Page 41-42.)

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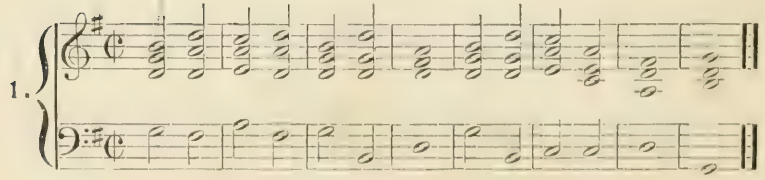

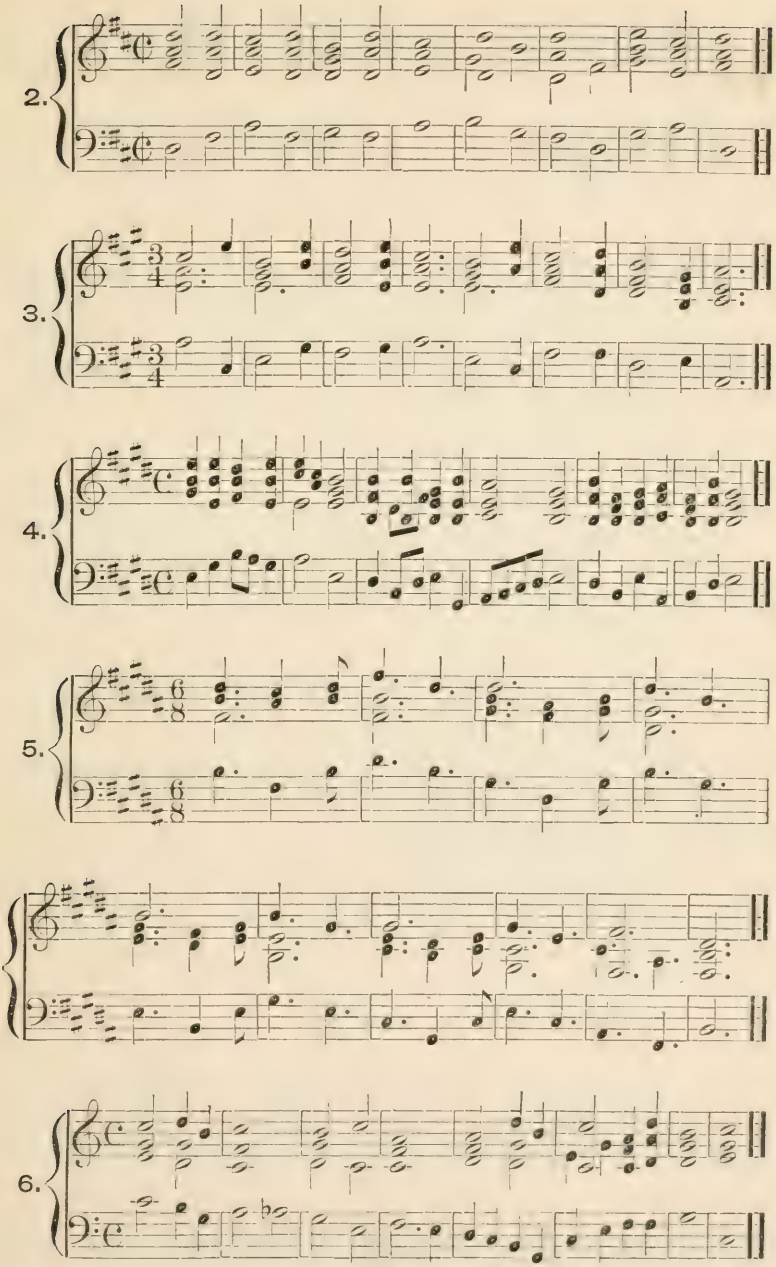
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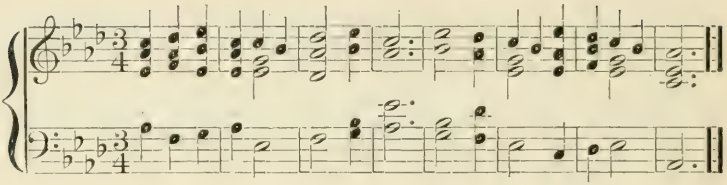

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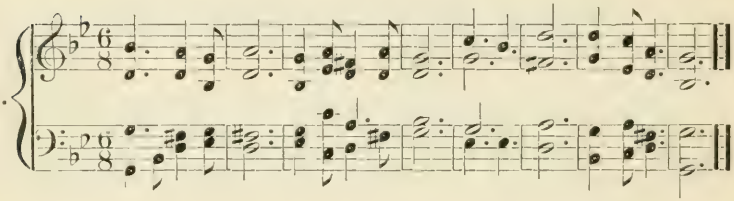

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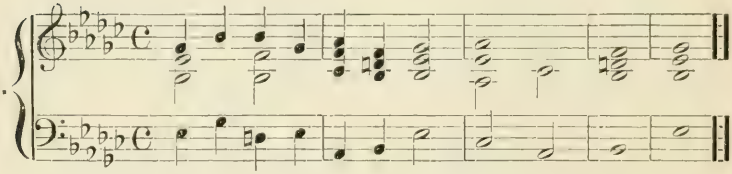

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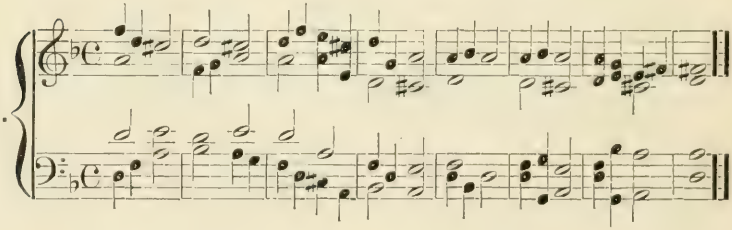

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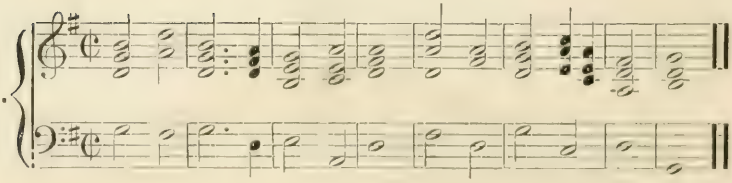

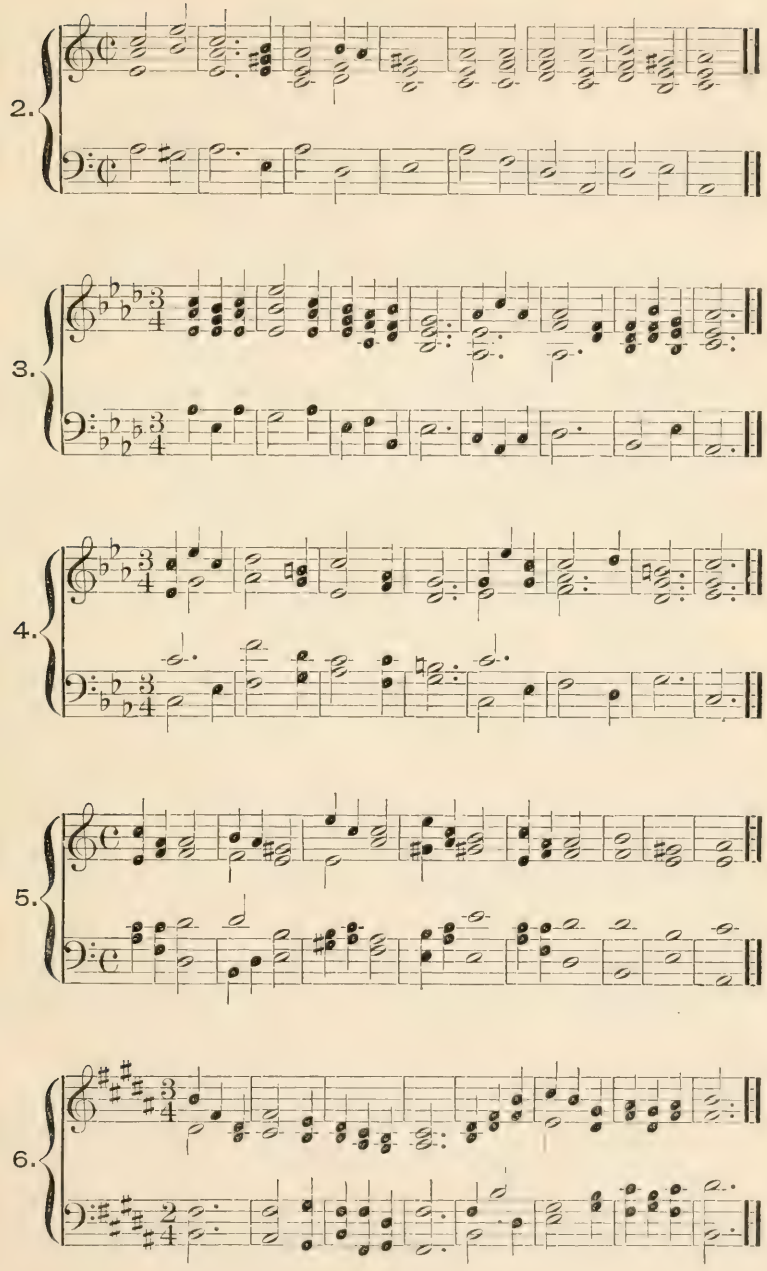
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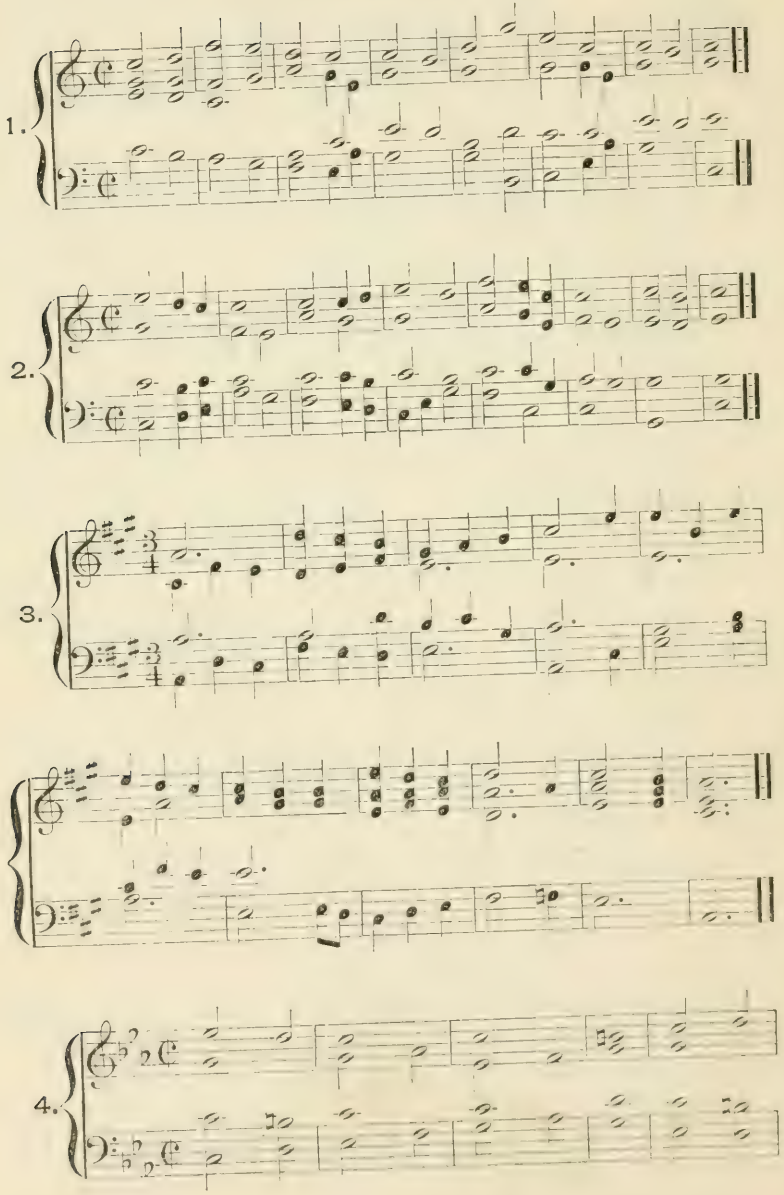
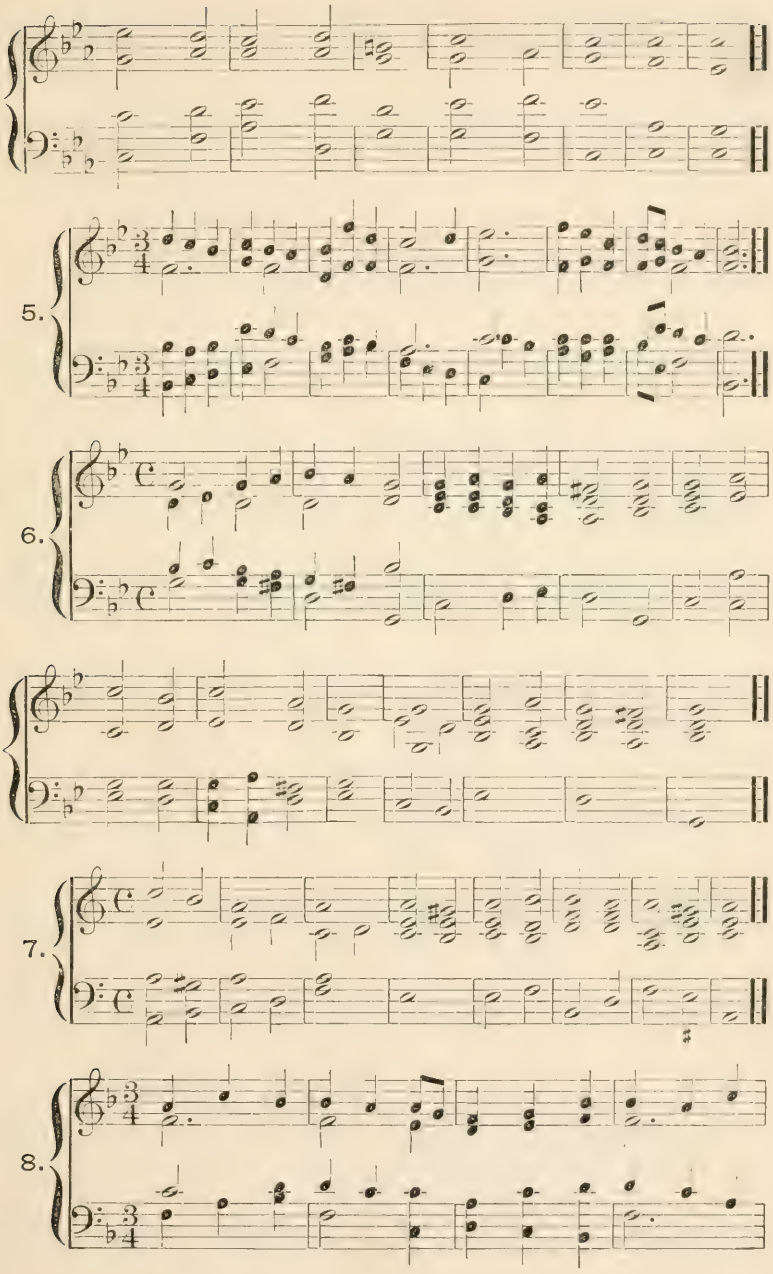
(Pages 53-54.)

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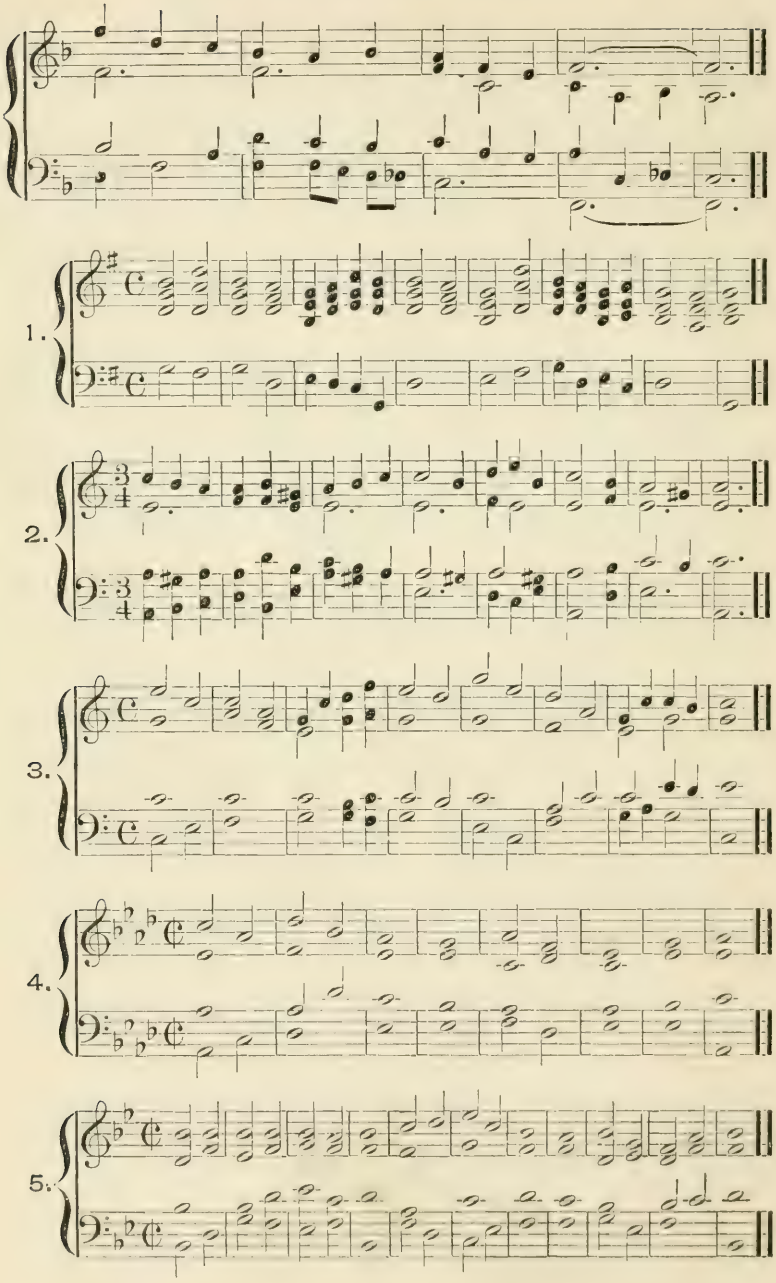
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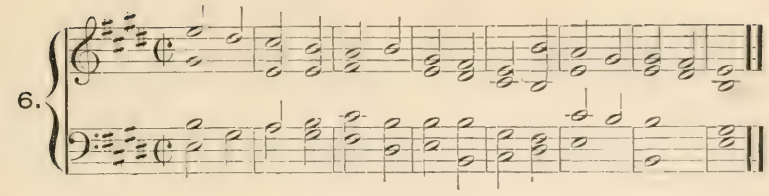

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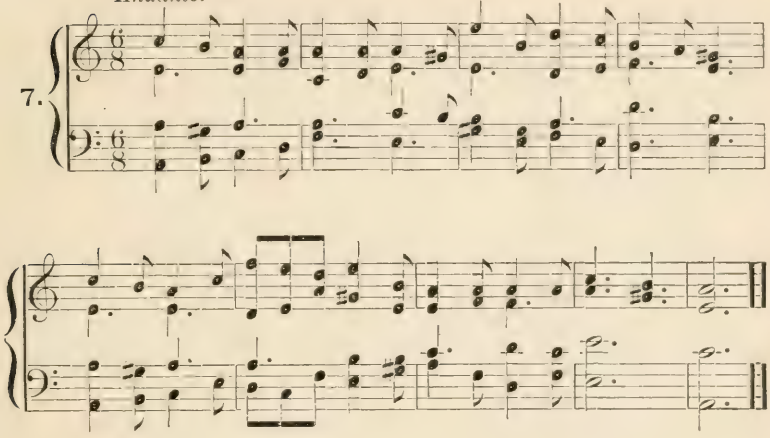


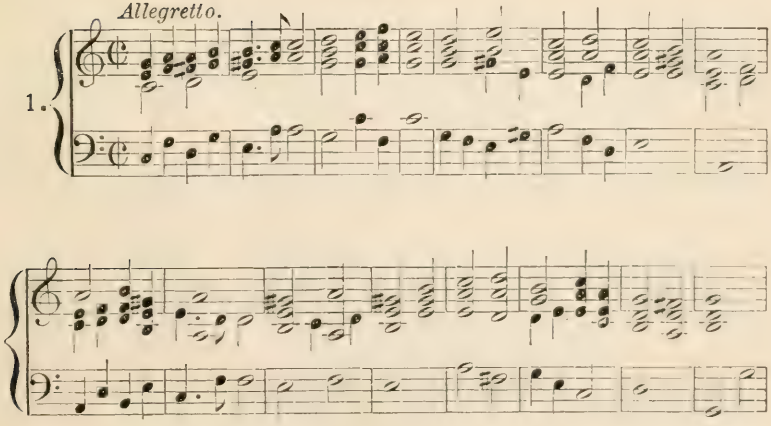
MODULATION.

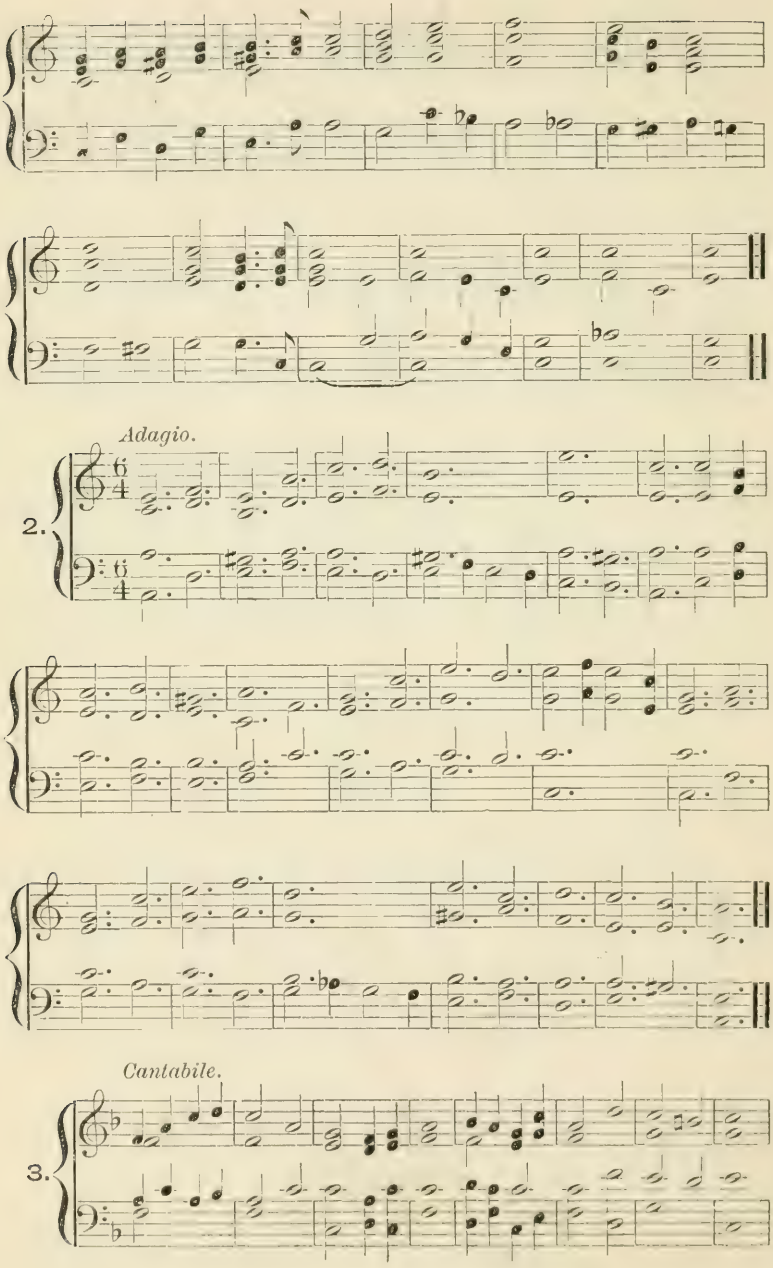
FIRST ORDER.

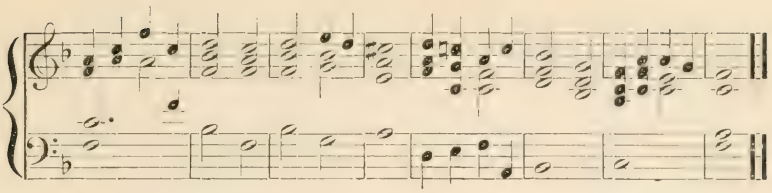
(Pages 72-74.)

Allegretto.

1.



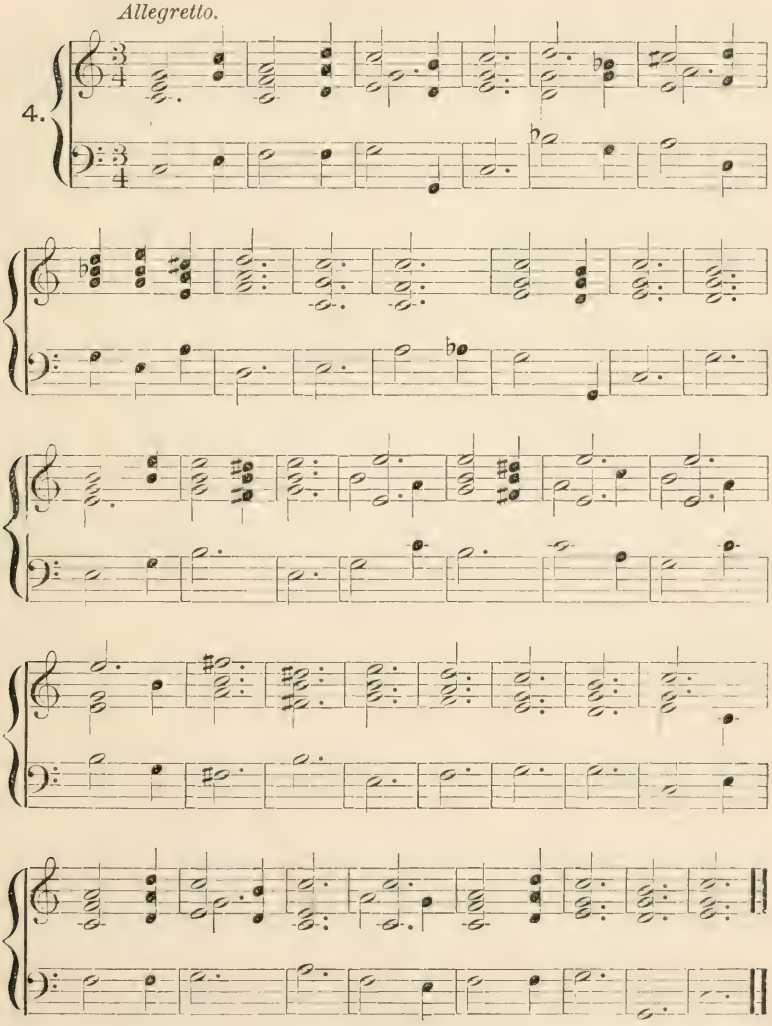

Adagio.
2.
Cantabile.
3.



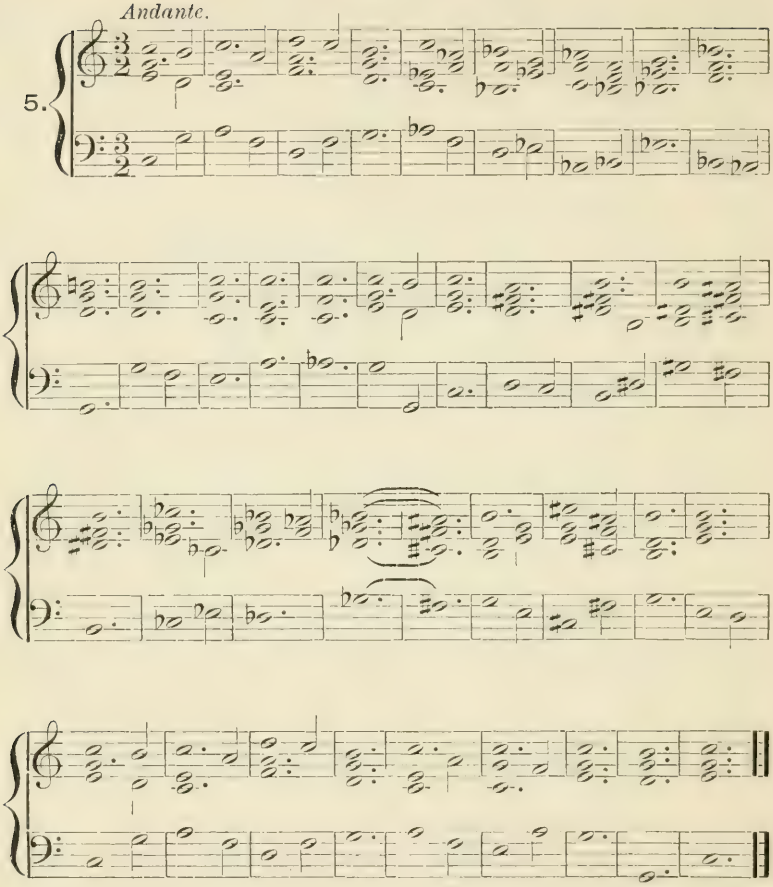
SECOND ORDER.

Allegretto.

4.

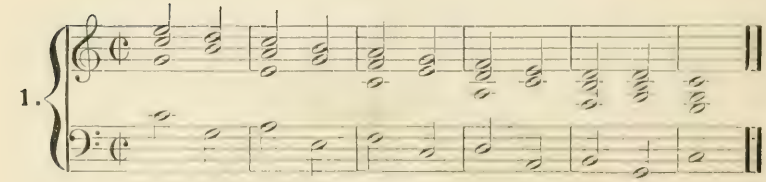


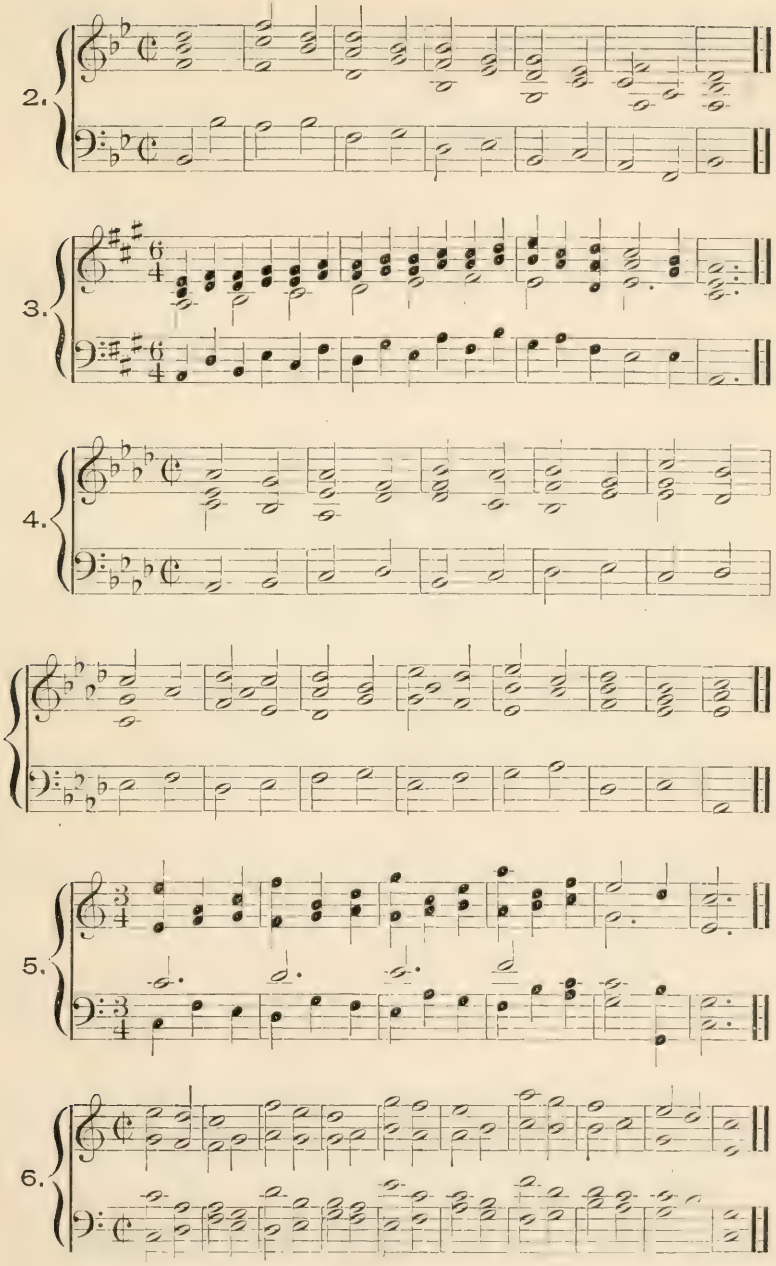
REMOTE MODULATIONS.



TONAL SEQUENCE.

(Pages 76-77.)

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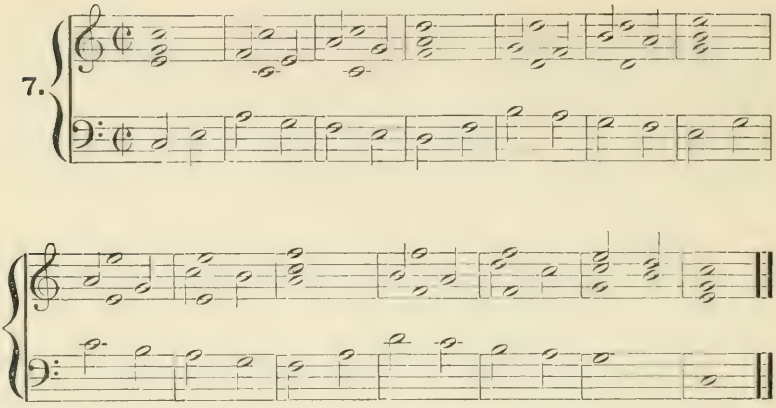
4.
5.
6.

7.



REAL OR MODULATORY SEQUENCE.

(Page 78.)

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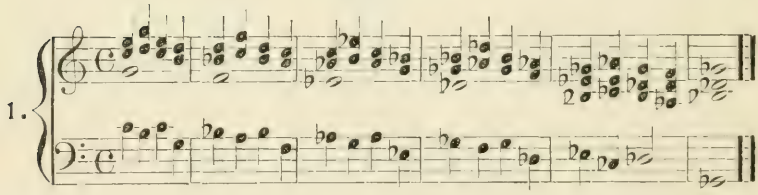

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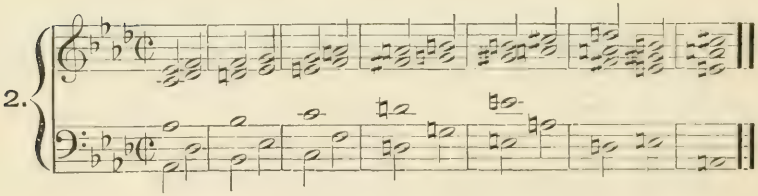

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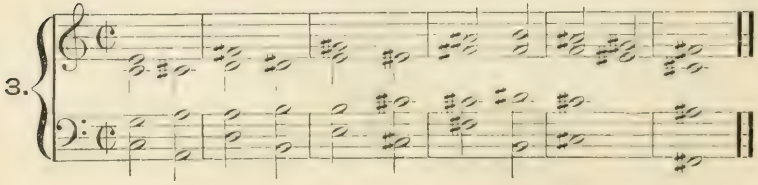

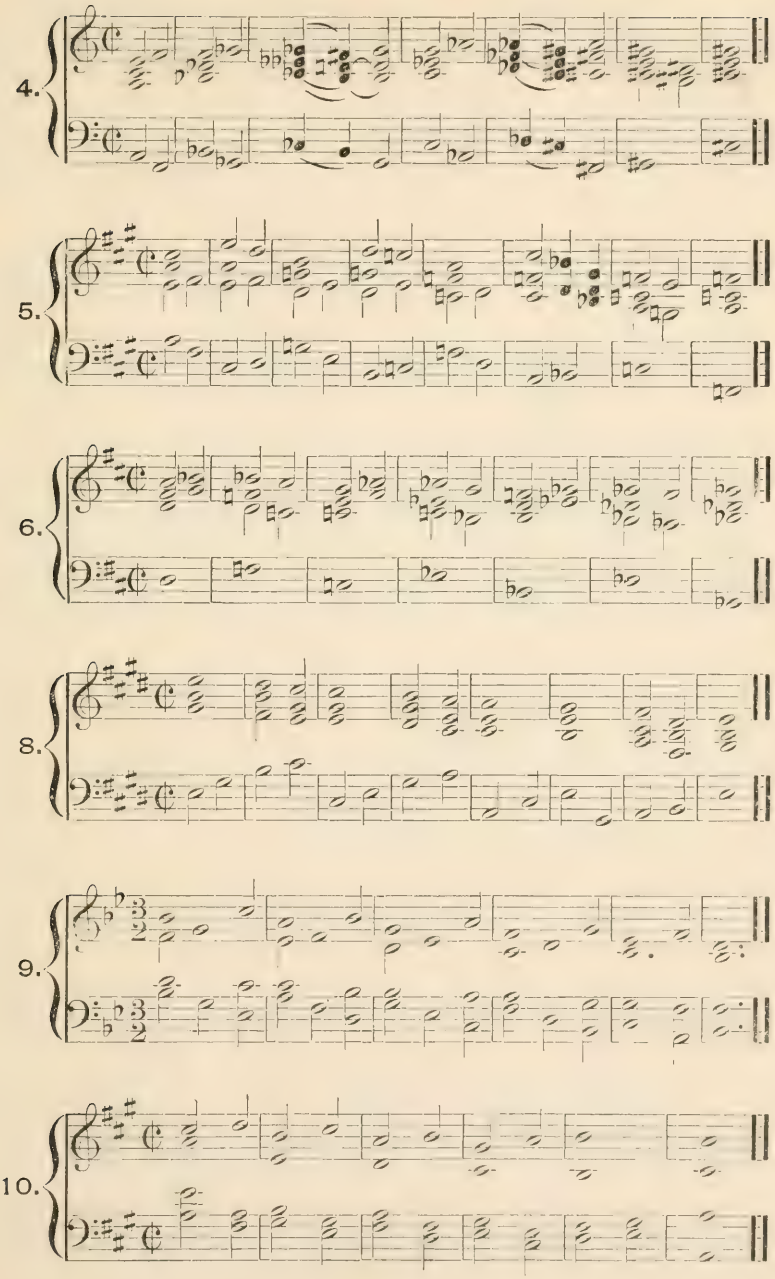
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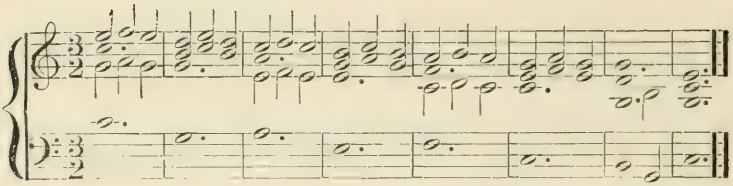

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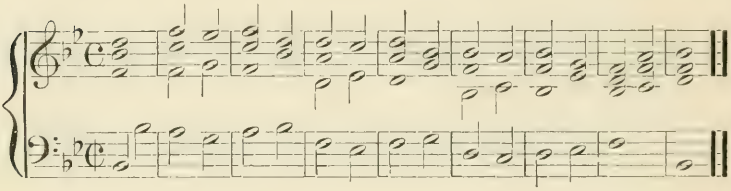

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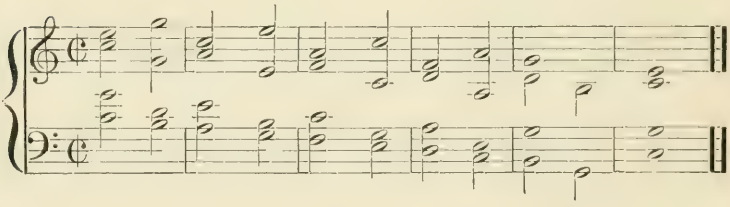
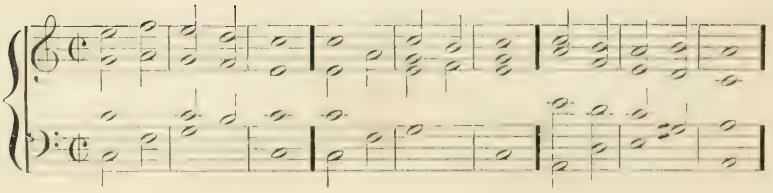


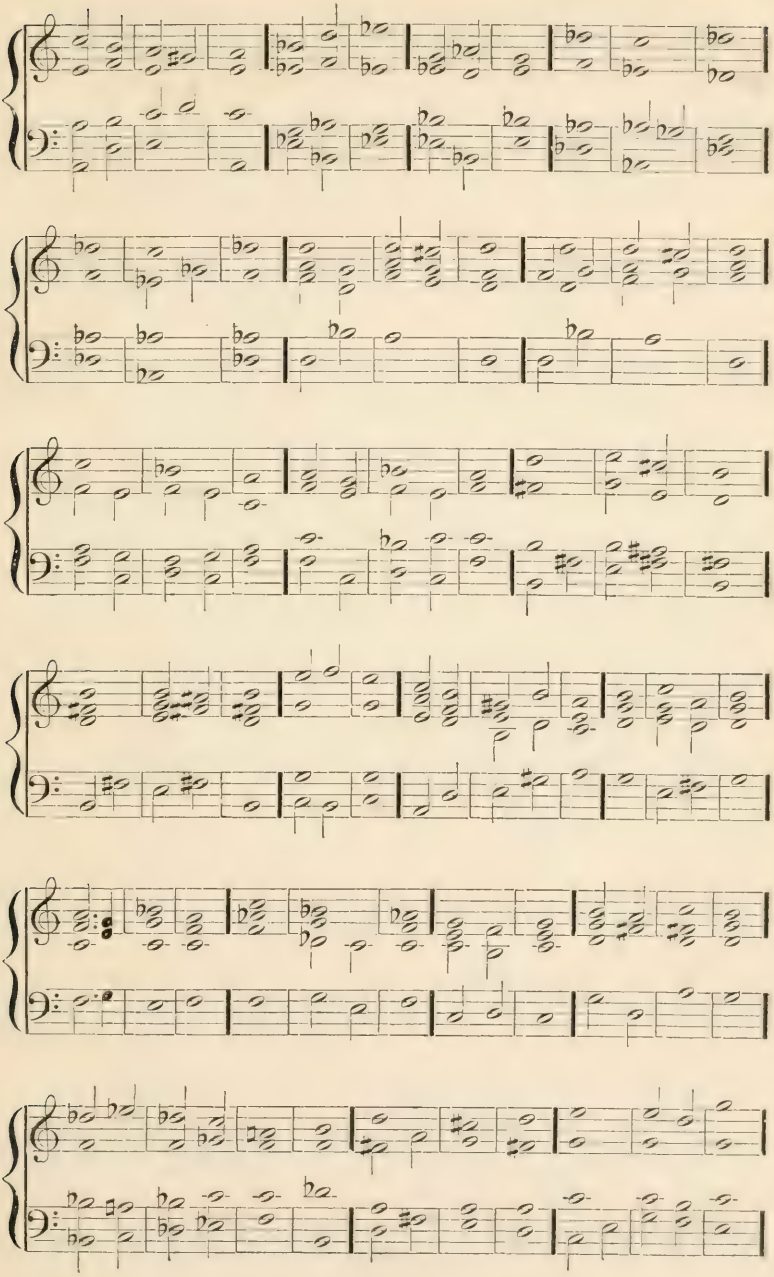
PART II.

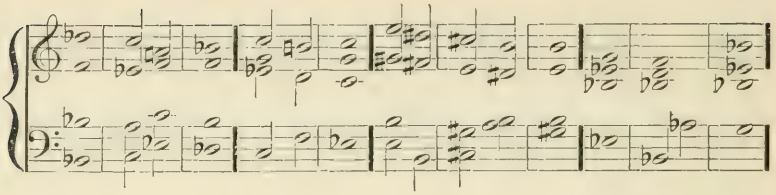
DISSONANCE.

THE DOMINANT SEVENTH CHORD.

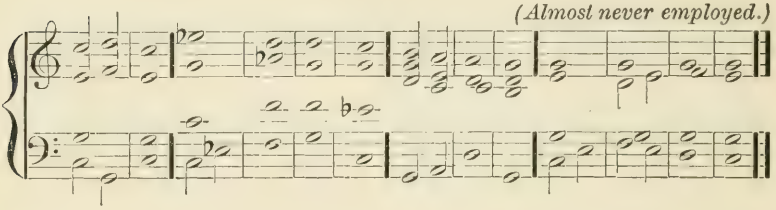
(Pages 11-12.)





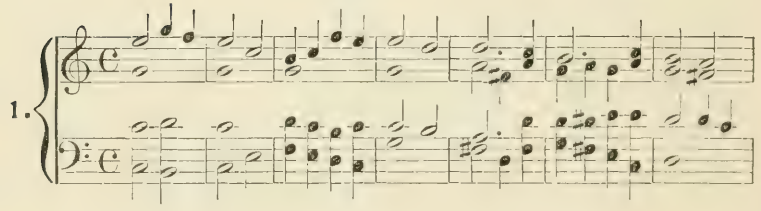


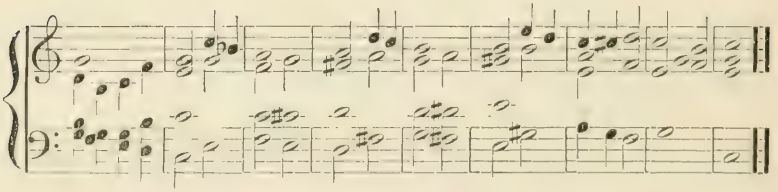
(Almost never employed.)

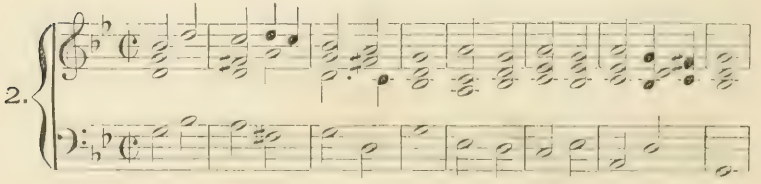


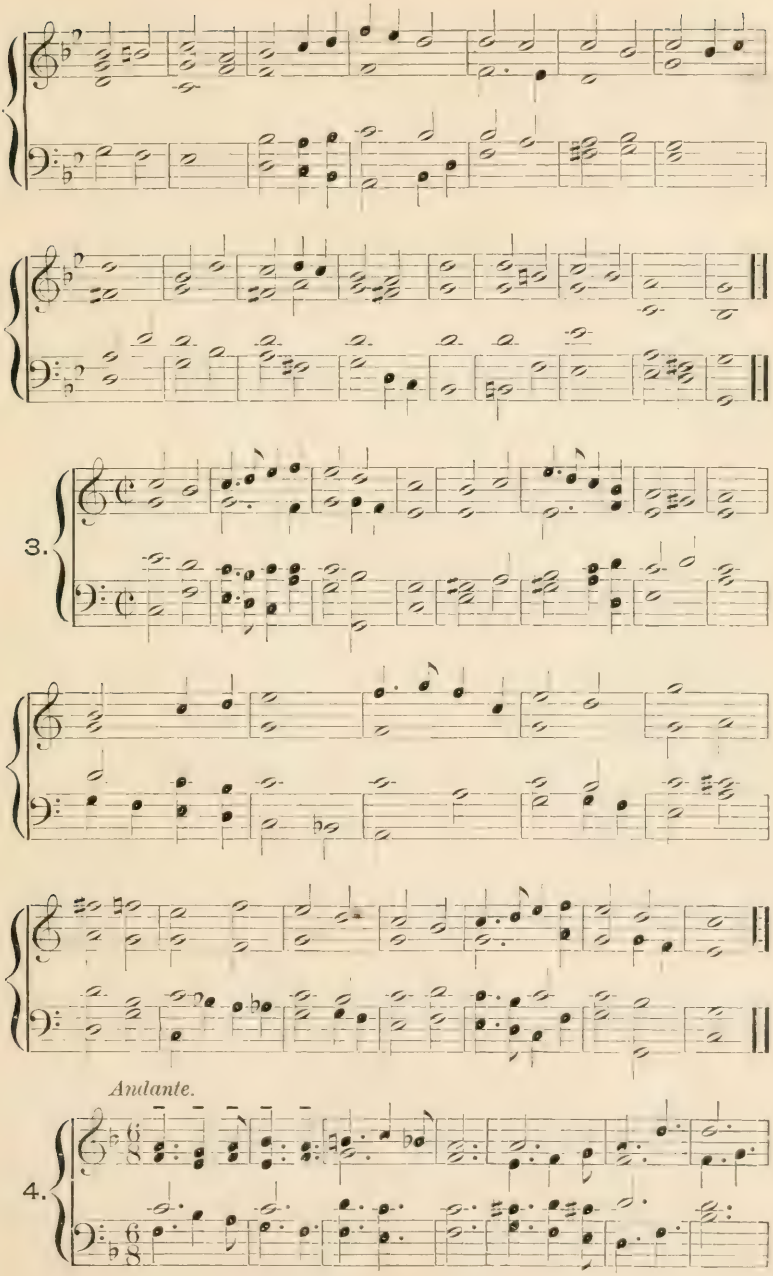
BASSES.

(Pages 13-14.)





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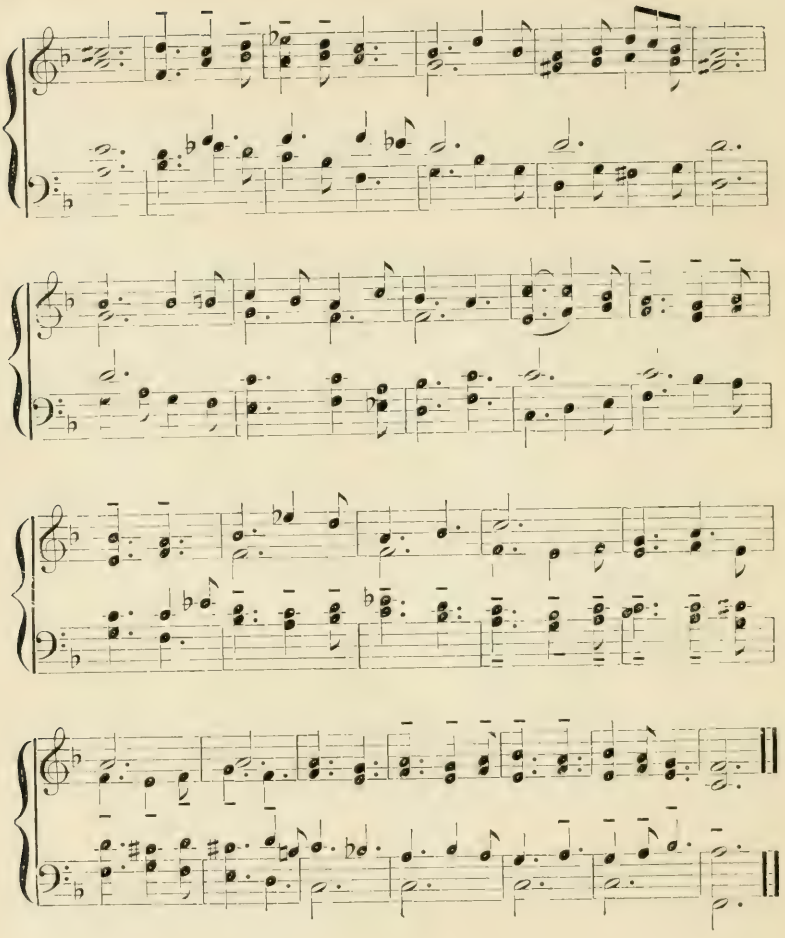
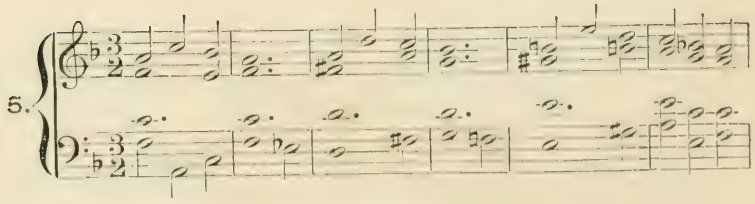
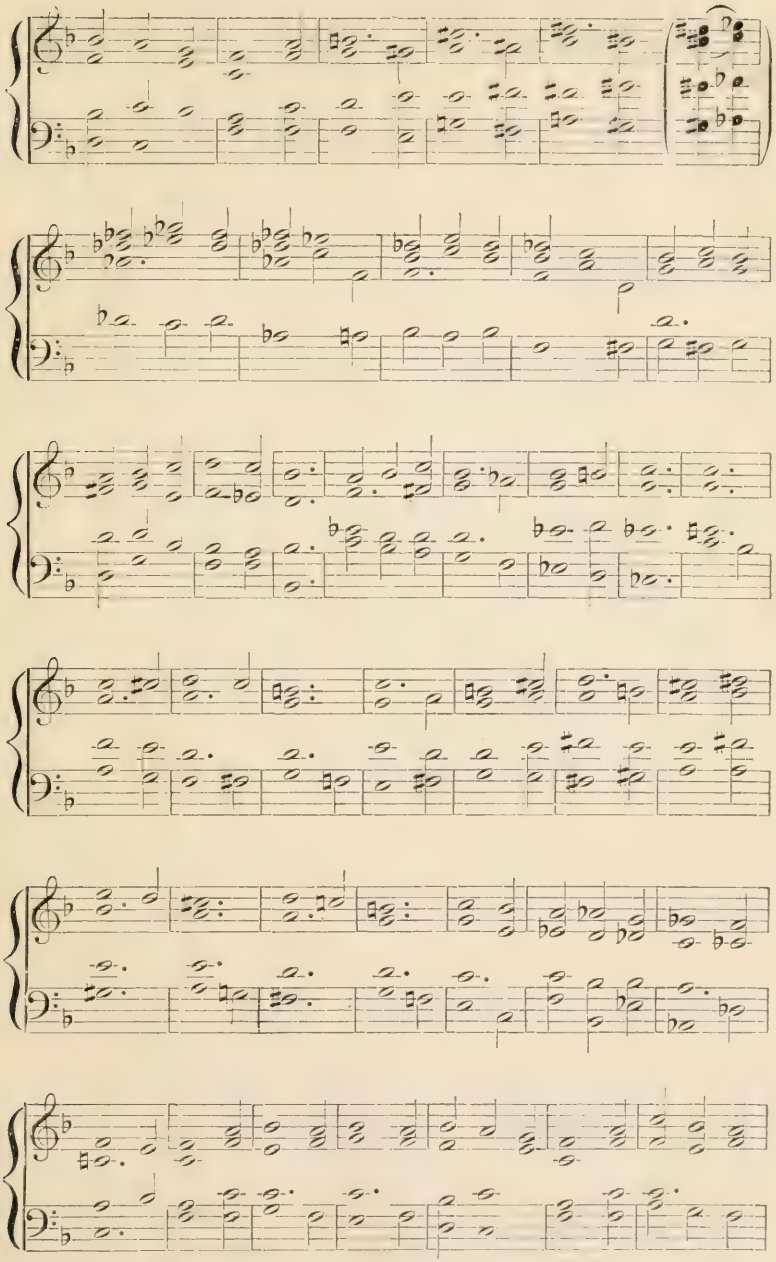
Andante.
4.

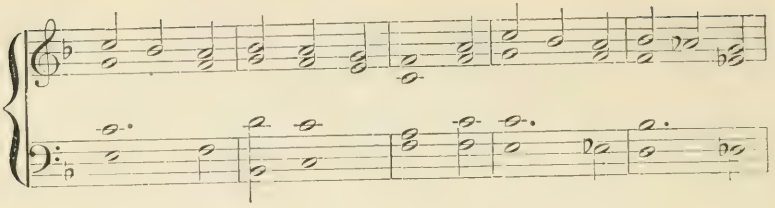


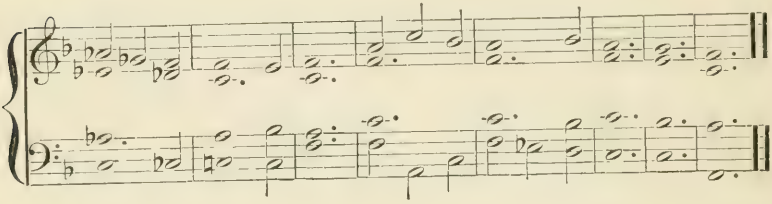
BASS.

(Page 16.)



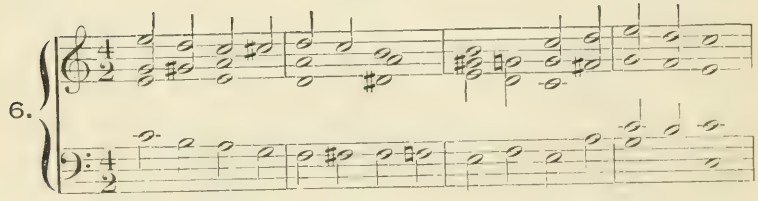


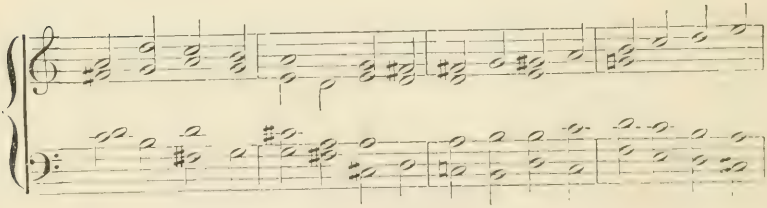


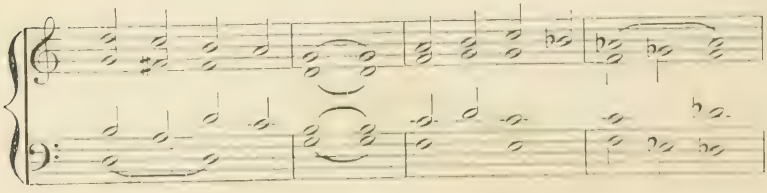


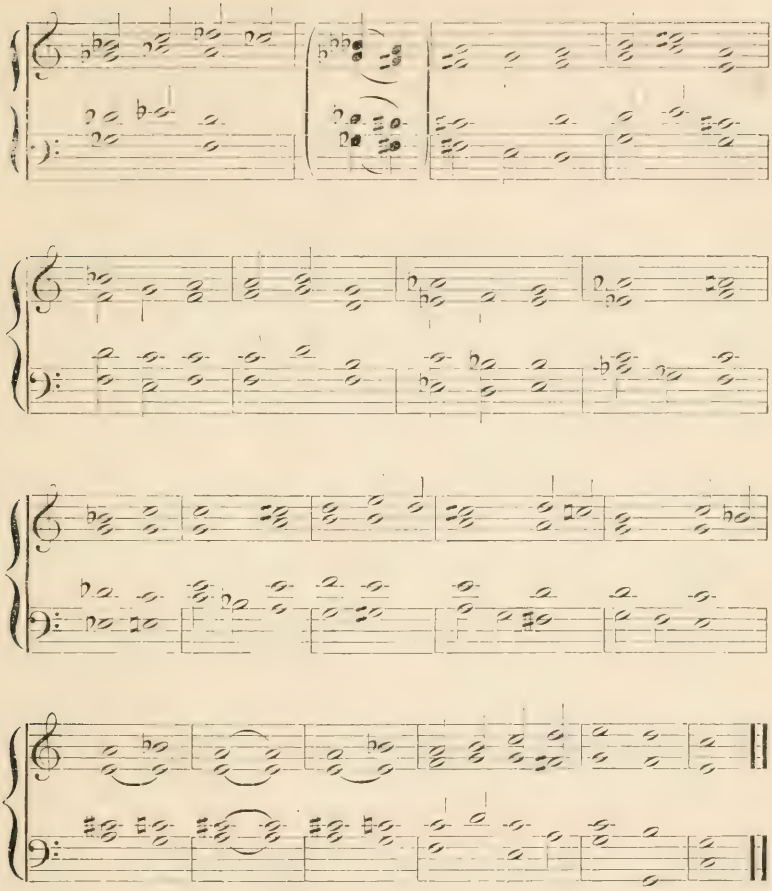
BASS.

(Page 17.)



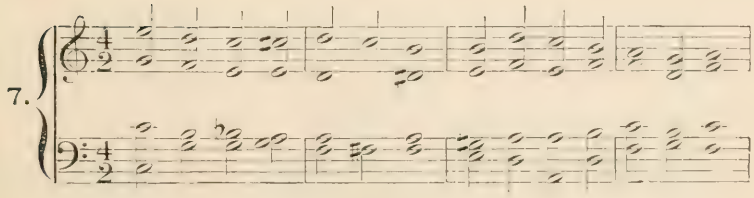


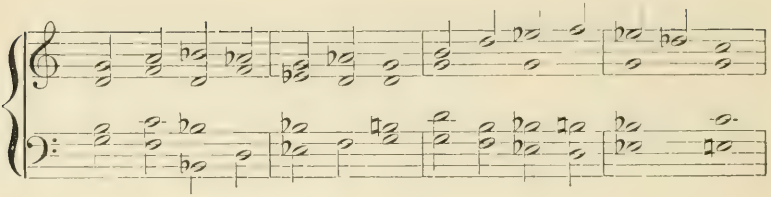


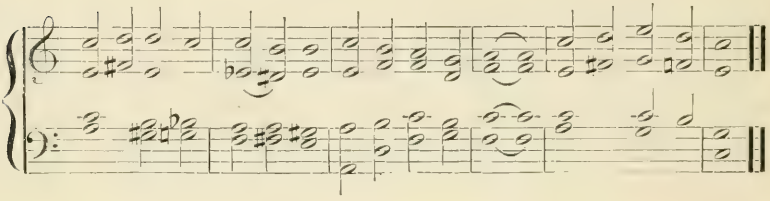


BASS.

(Page 18.)



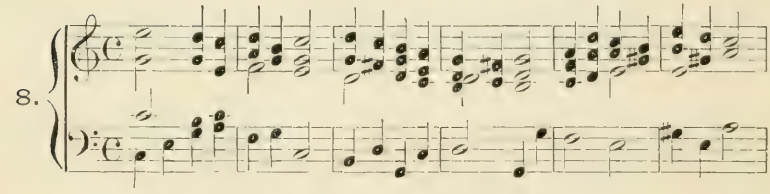


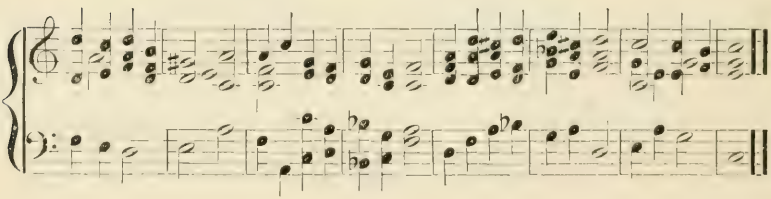


BASS.

(Page 18.)

8.





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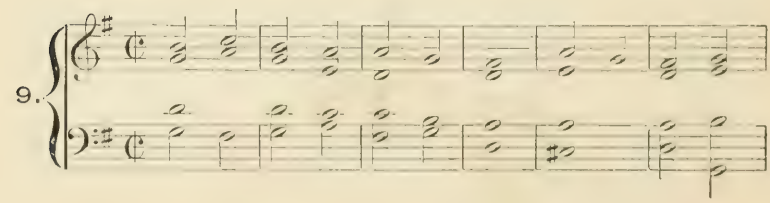

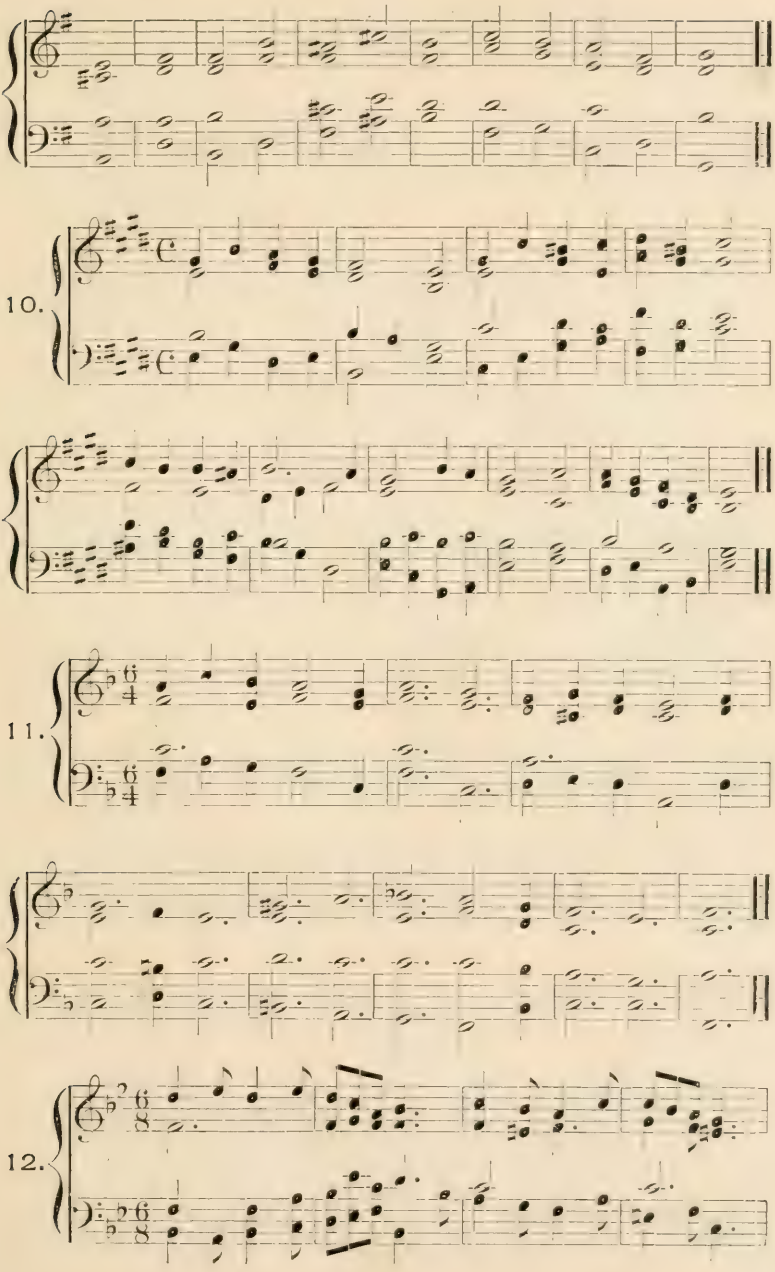
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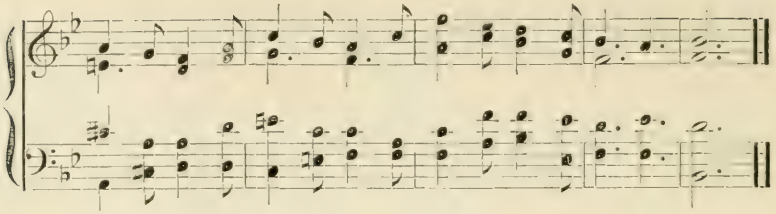

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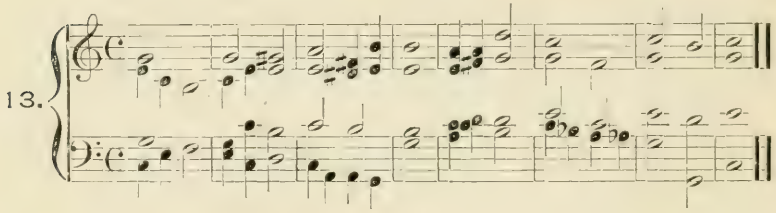

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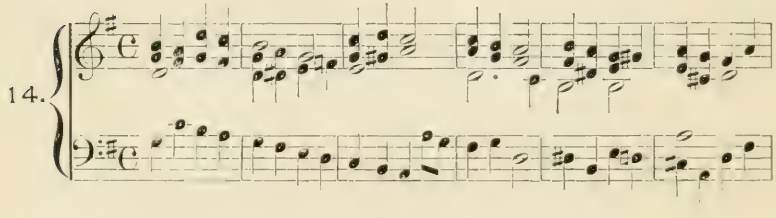
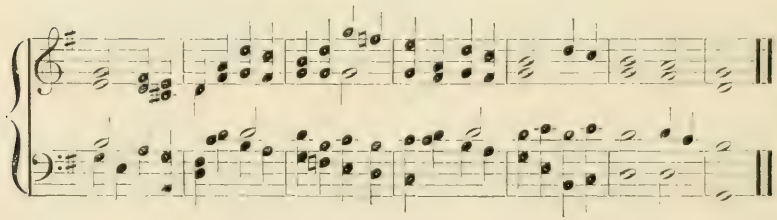
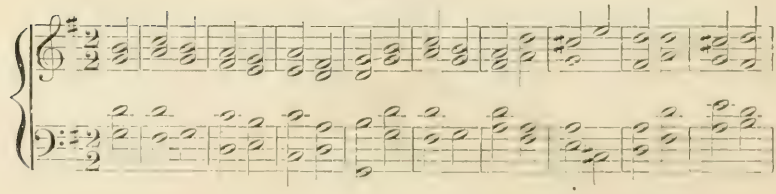
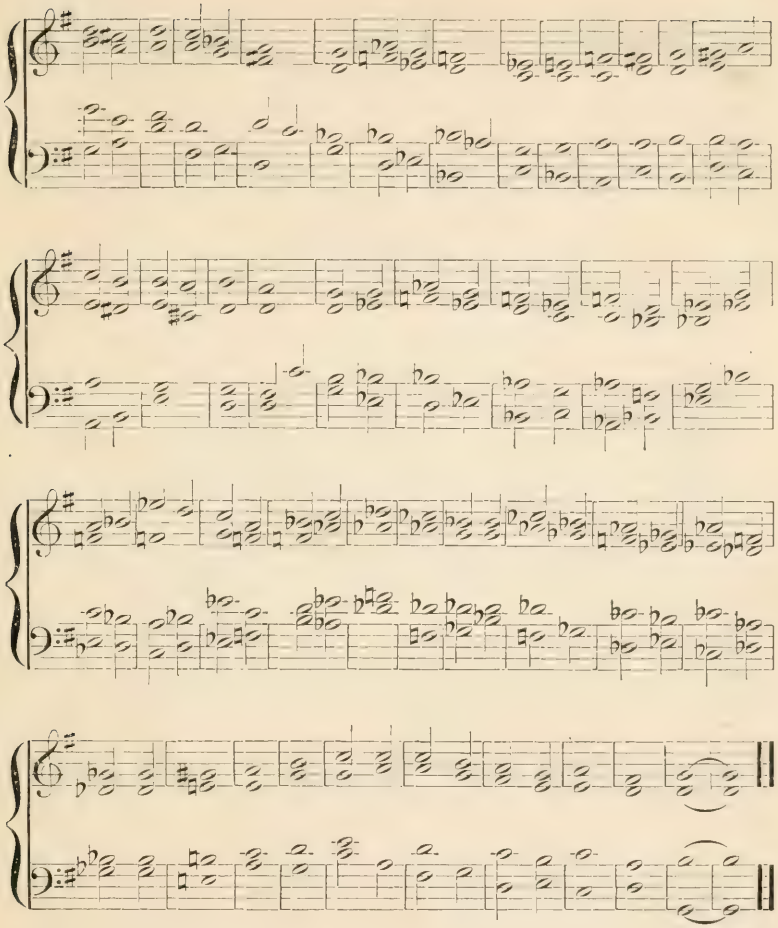




MELODY.

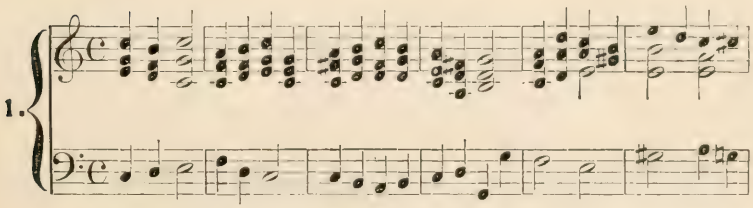
(Page 21.)

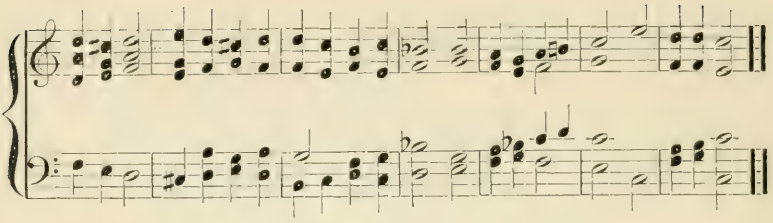




DOMINANT SEVENTH WITHOUT ROOT.

(Page 24.)

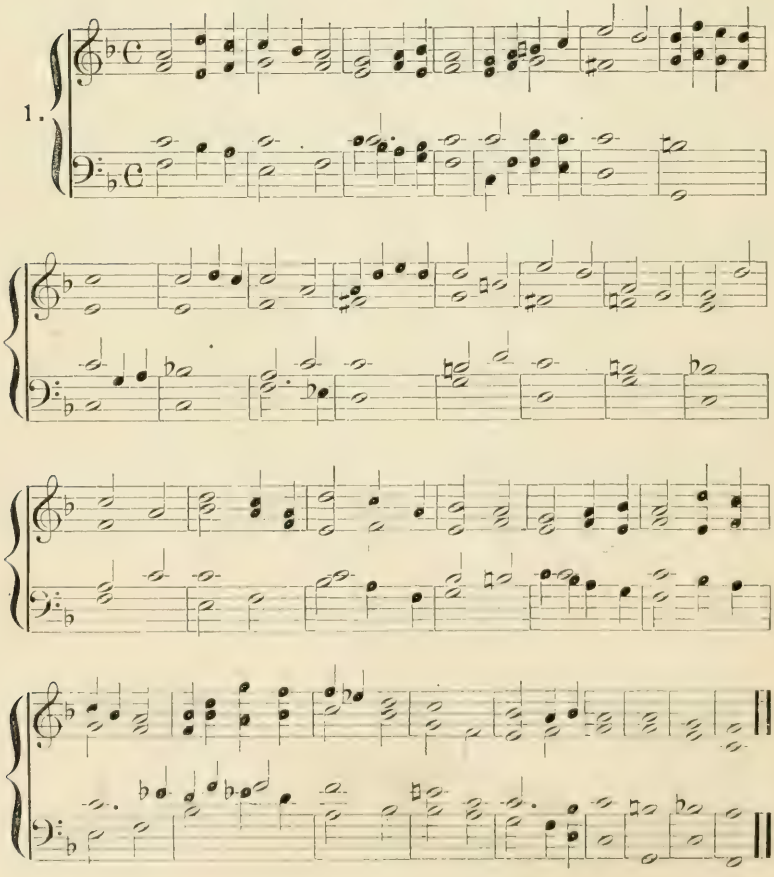


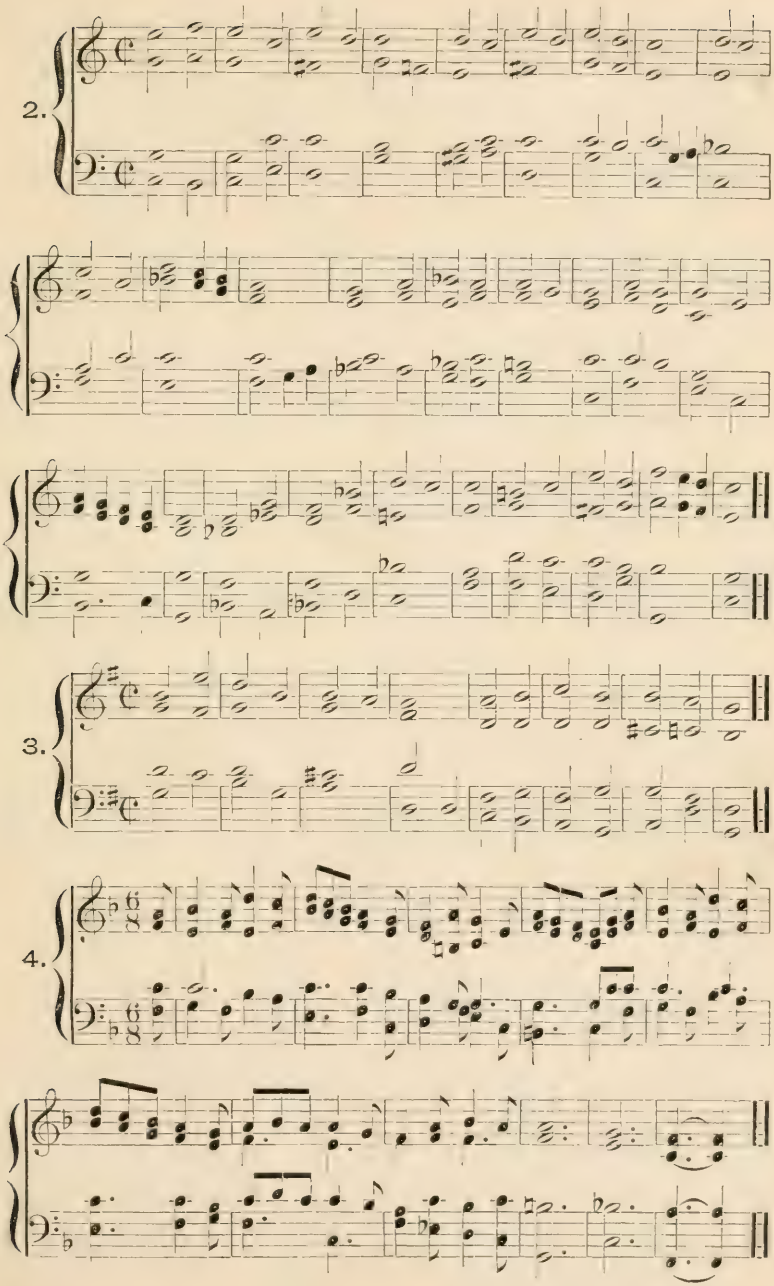


CHORD OF THE DOMINANT NINTH.

BASSES.

(Page 29.)




2.
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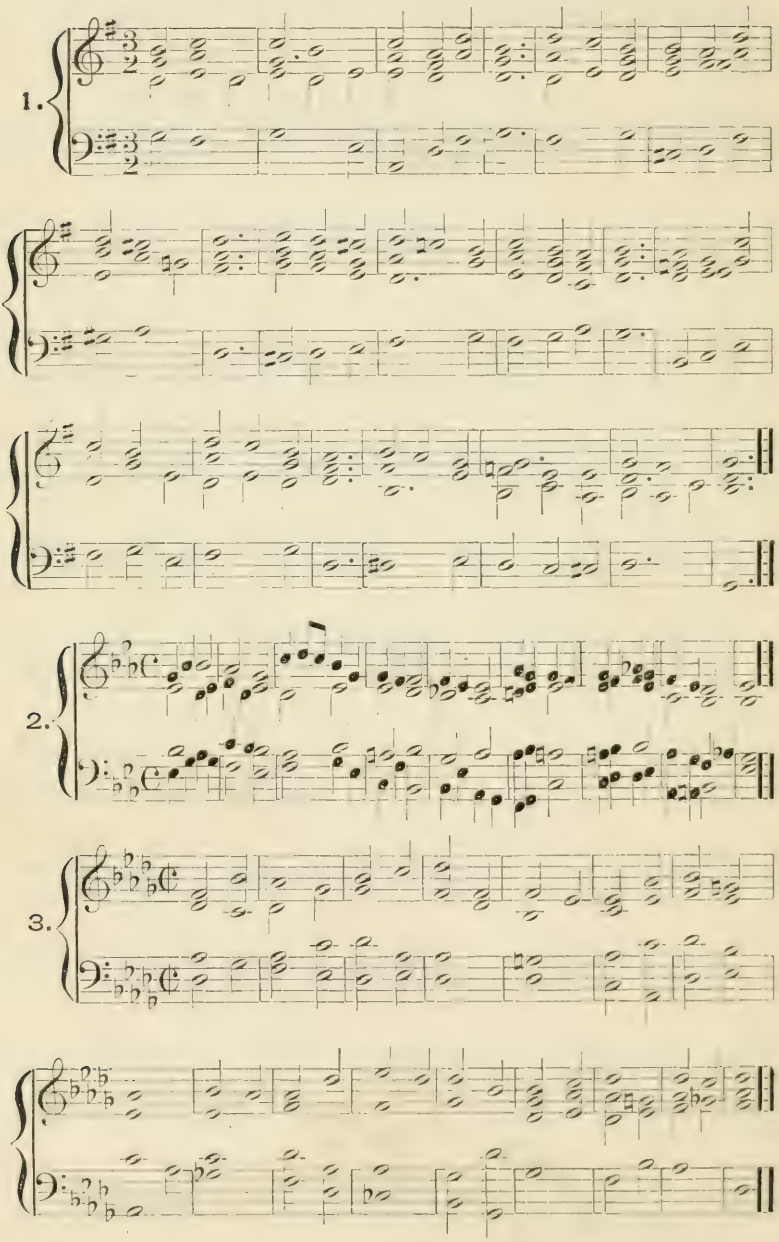
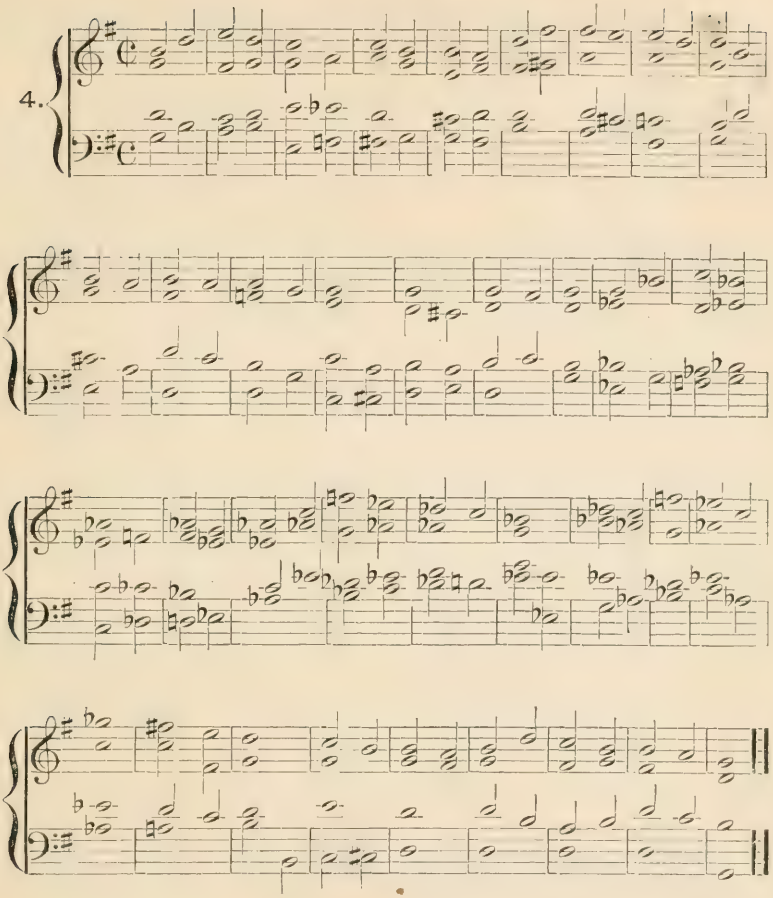
4.

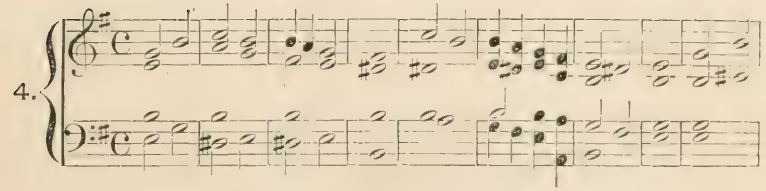
DOMINANT NINTH WITHOUT ROOT.

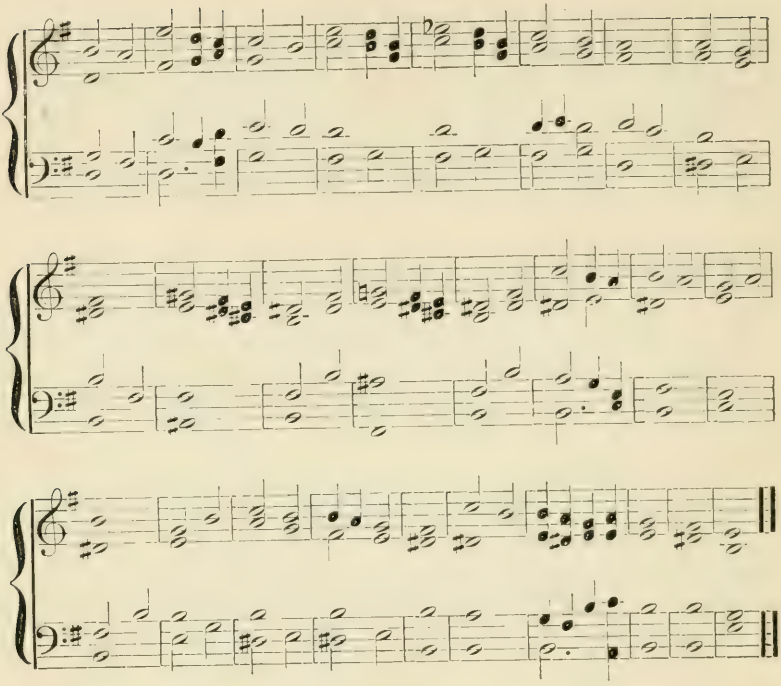




MAJOR AND MINOR NINTH CHORDS.

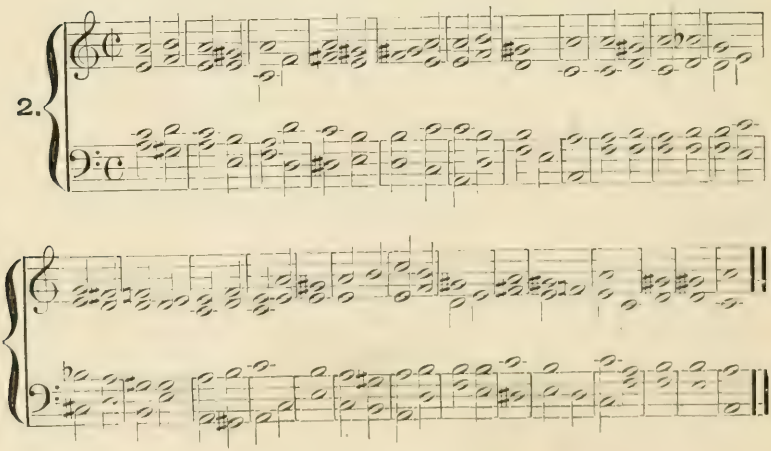
(Page 35.)

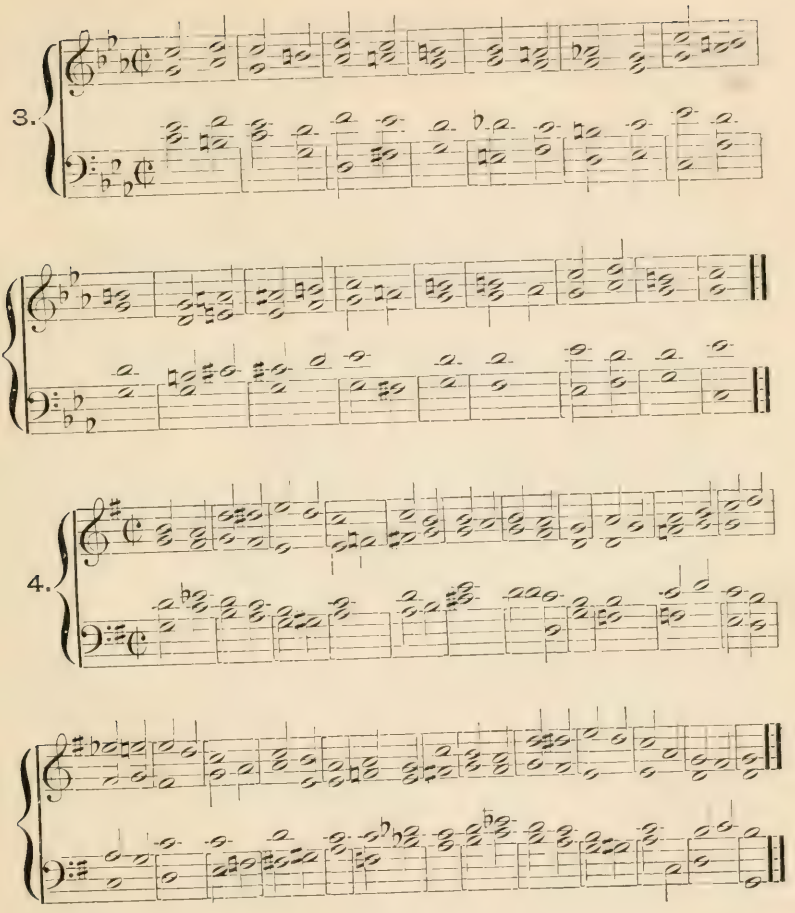




MINOR NINTH WITHOUT ROOT.

(Page 37.)

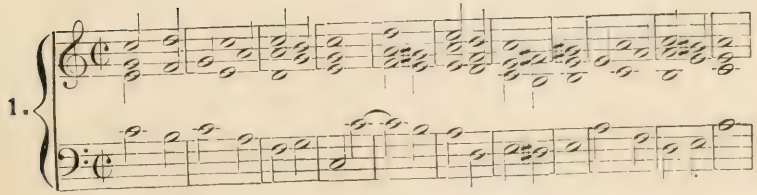


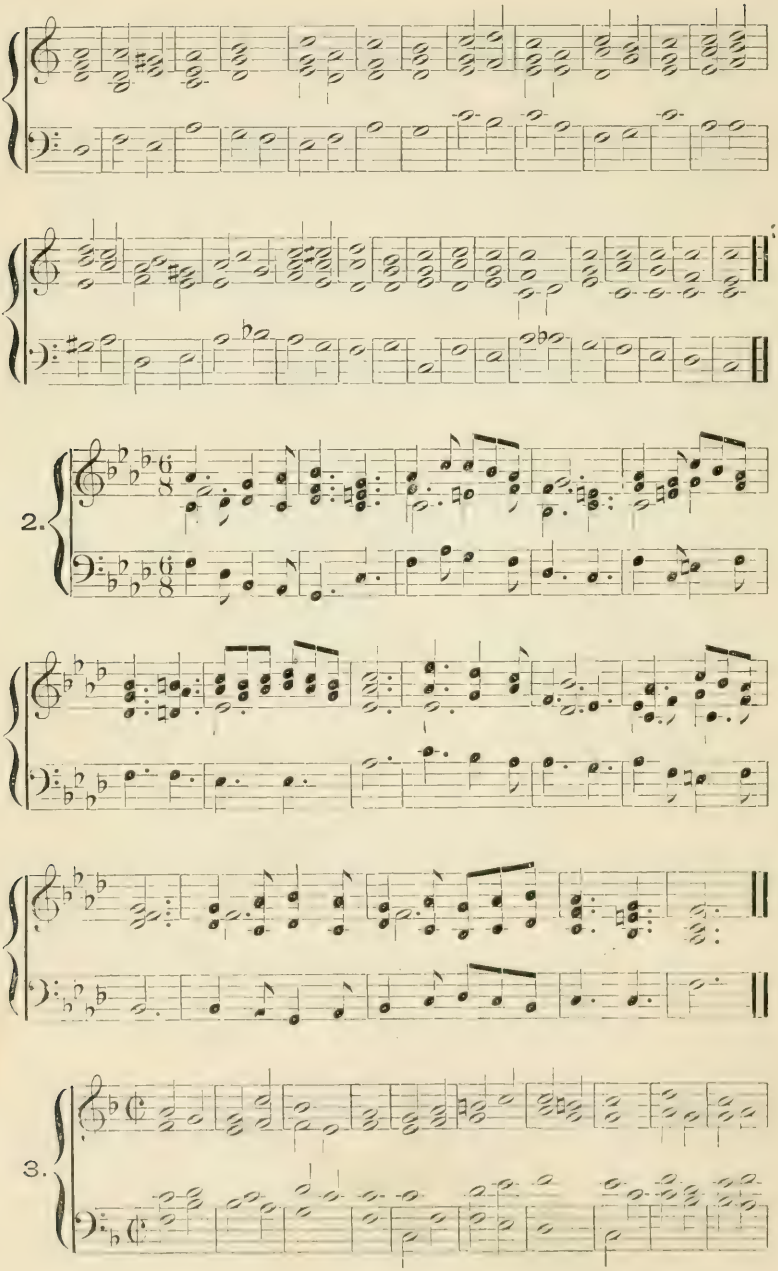


SECONDARY SEVENTH CHORDS.

BASSES.

(Page 40.)

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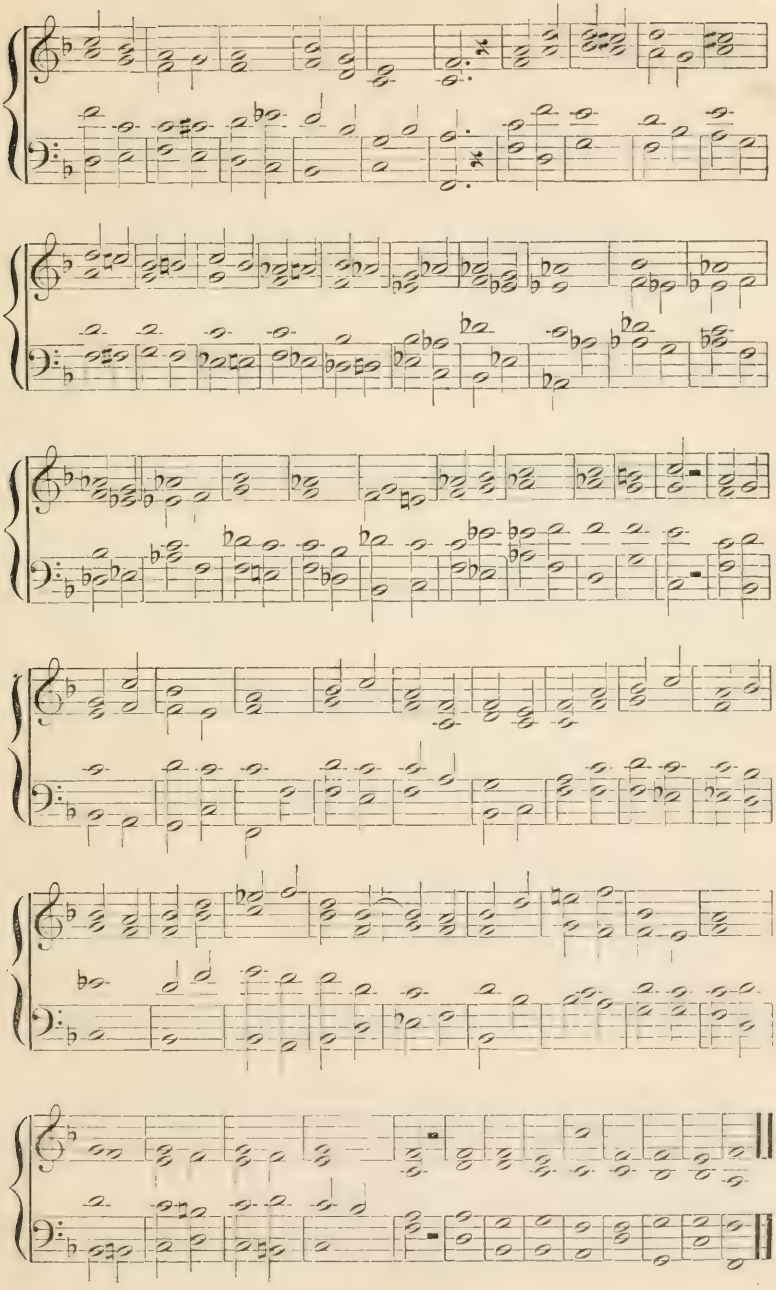
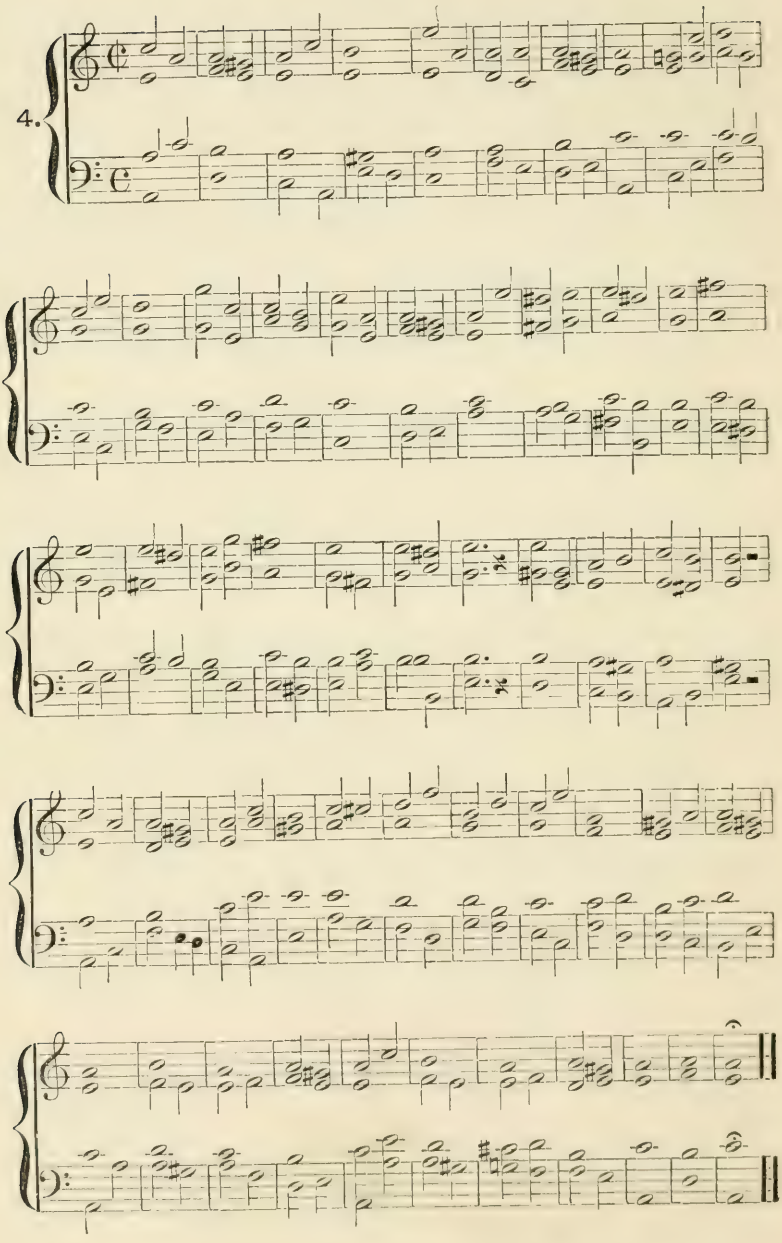


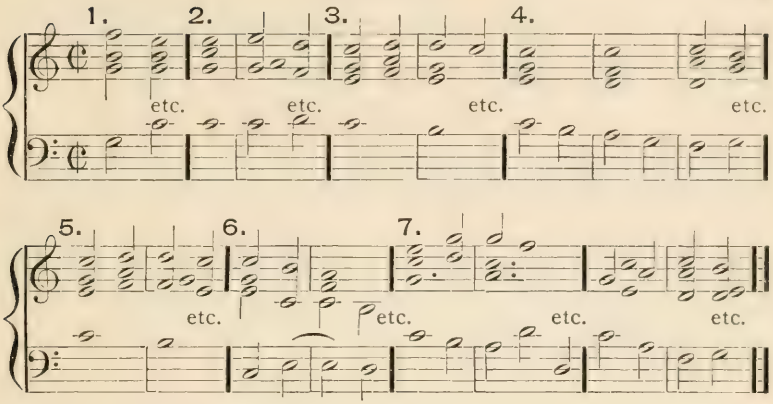
MELODY.



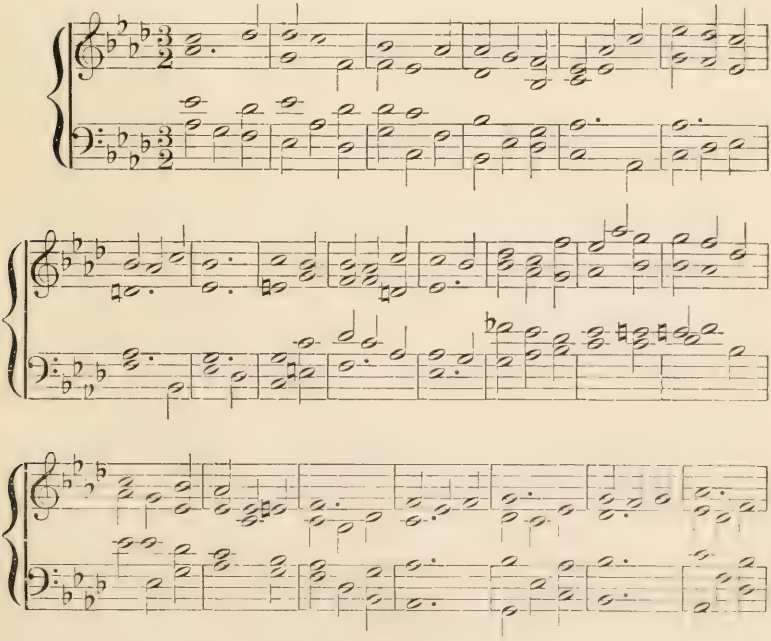
SEVENTHS OF THE FOURTH ORDER.

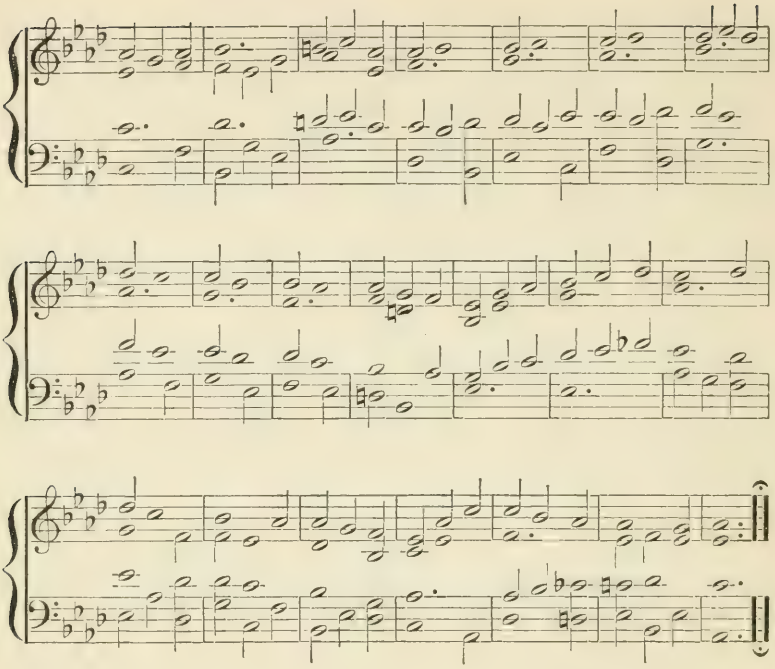
SEQUENCES.

(Pages 43-44.)



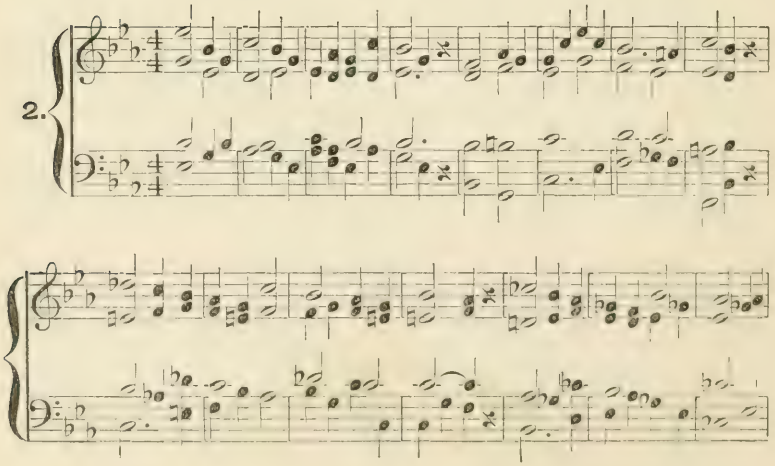
Other dispositions of the voices in the preceding sequences should be marked out by the student. Irregular resolutions of dissonances are permissable in sequence.

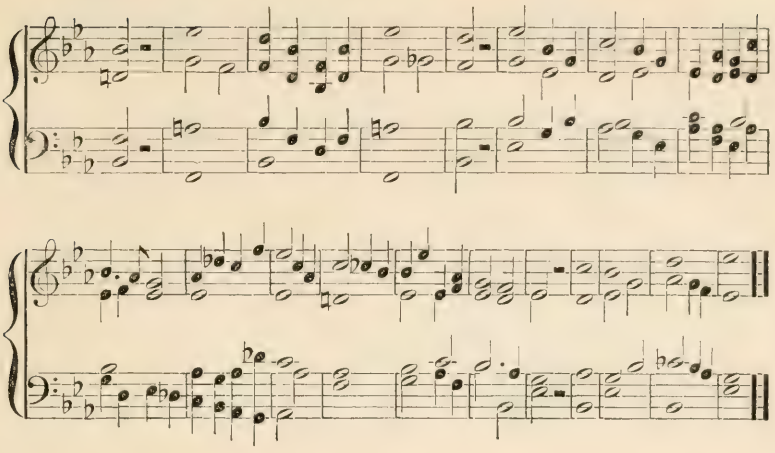




MELODY.

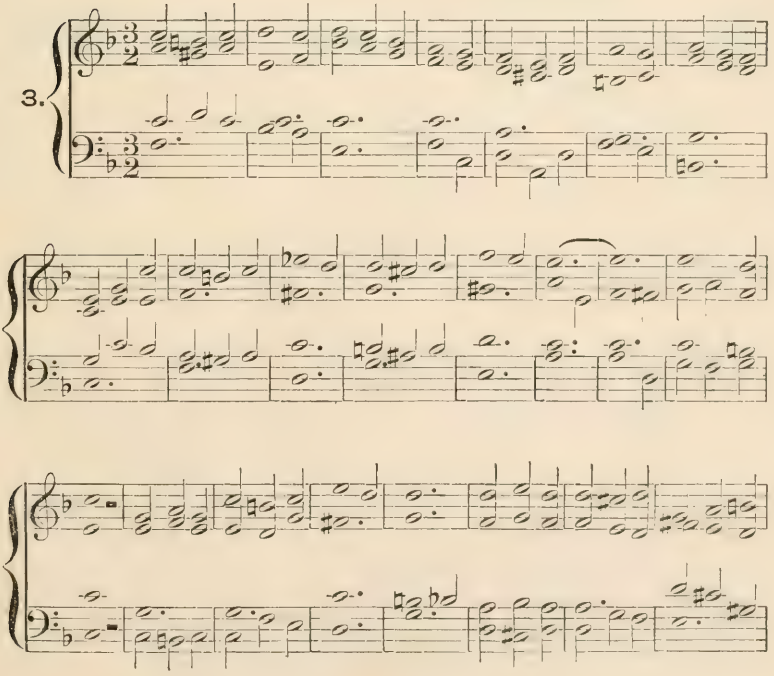
(Page 45.)

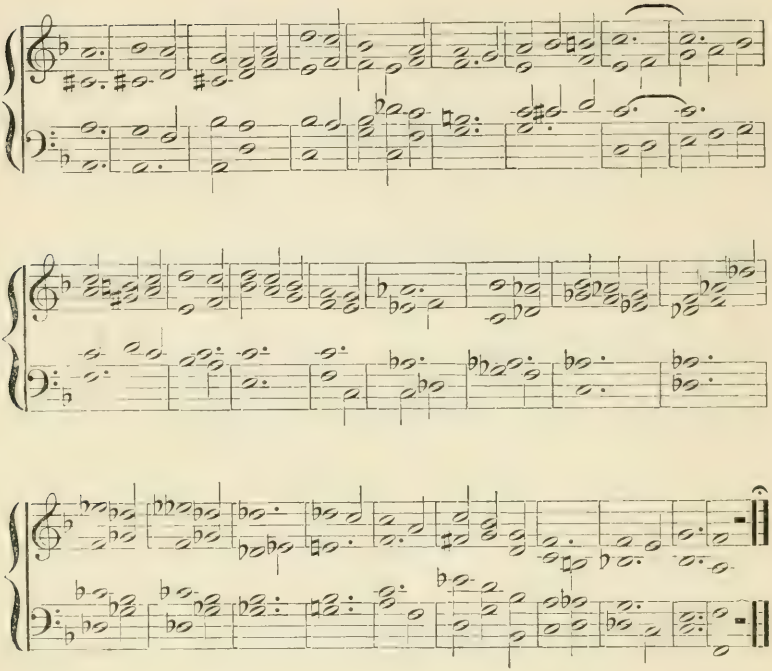




BASS.

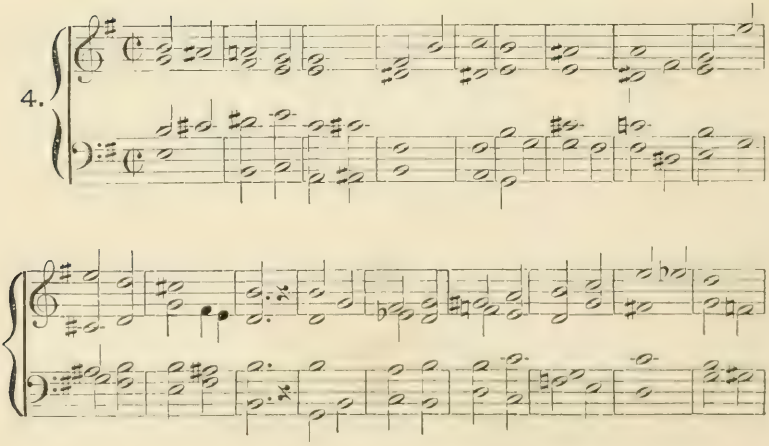
(Pages 46.)

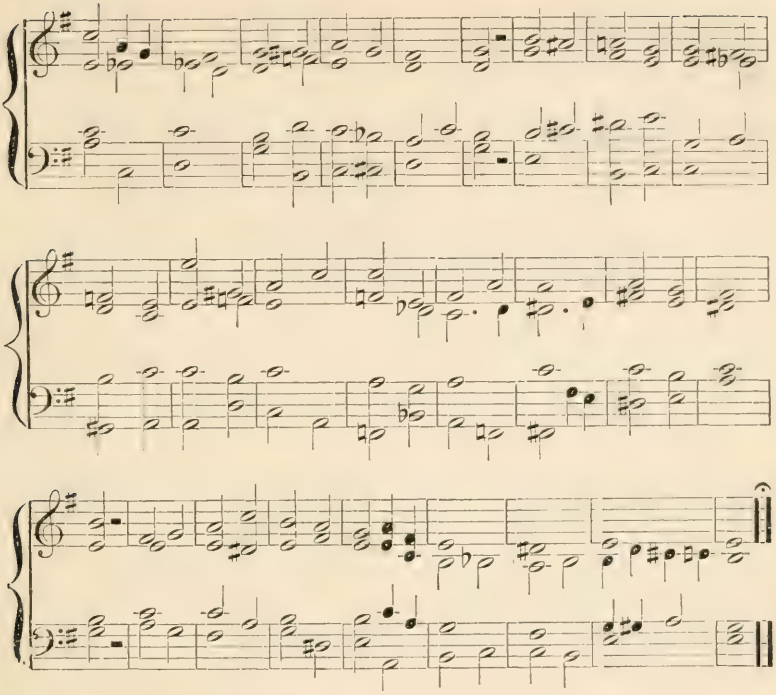




BASS.

(Page 47.)

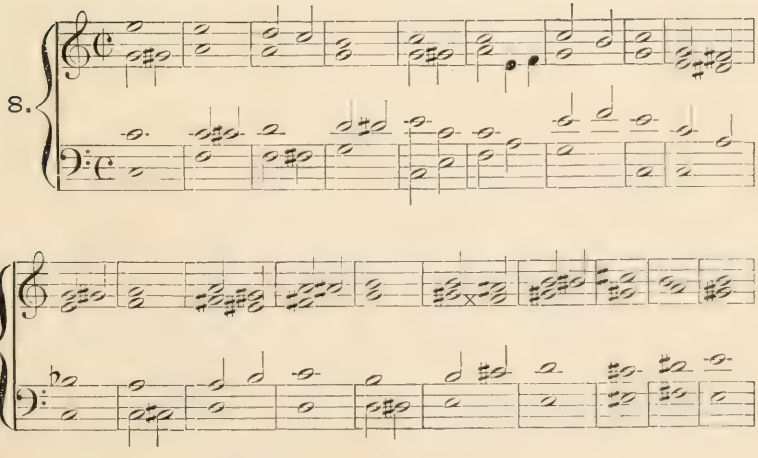




ALTERED CHORDS.

BASS.

(Page 53.)



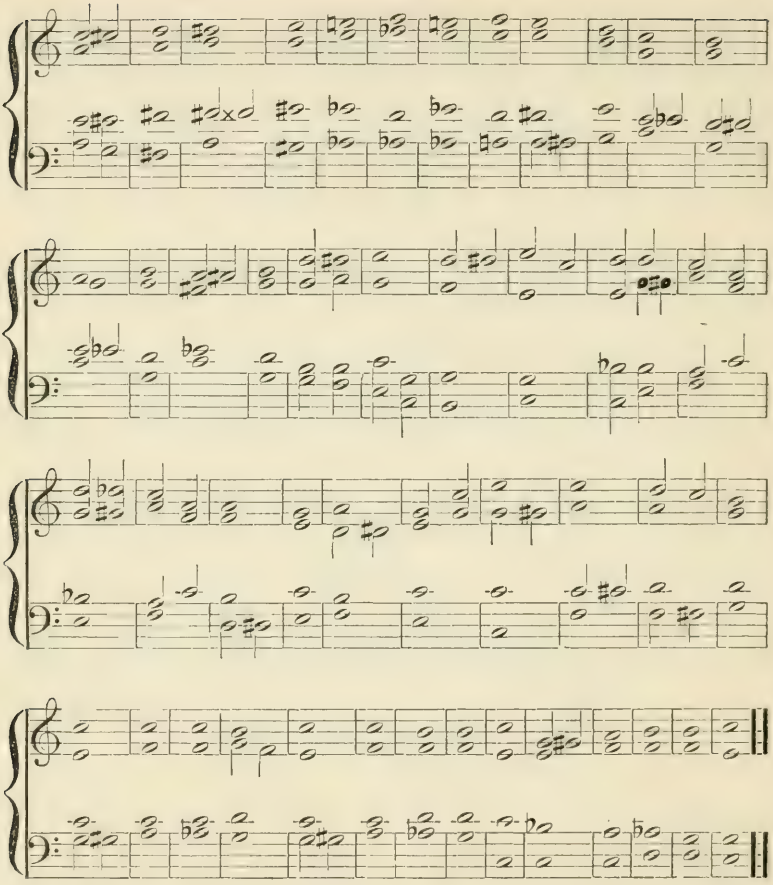
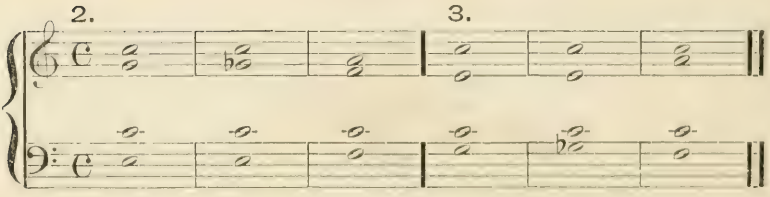


TABLE.

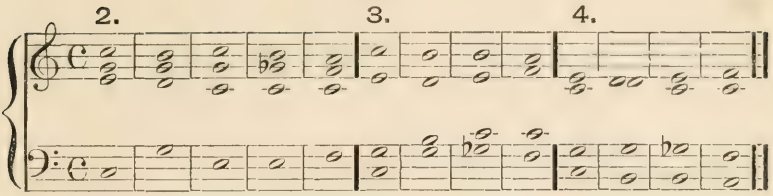
CHORDS ON A TONIC.

(Page 54.)



TONIC SEVENTH.

(Page 55.)



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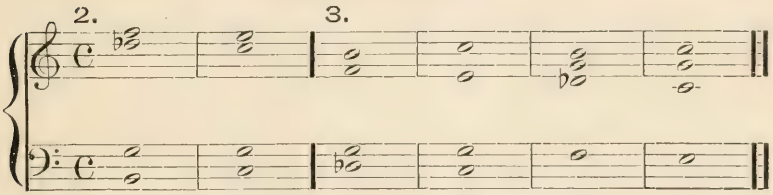
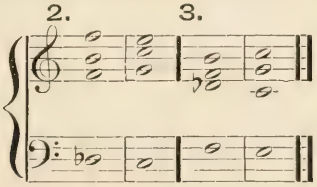


DOMINANT SEVENTH WITHOUT ROOT.



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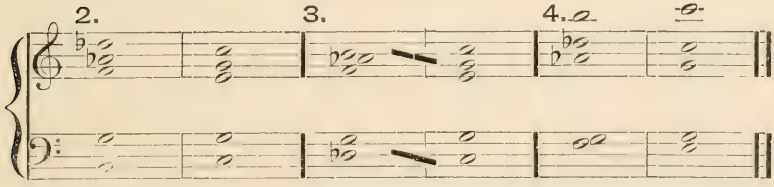

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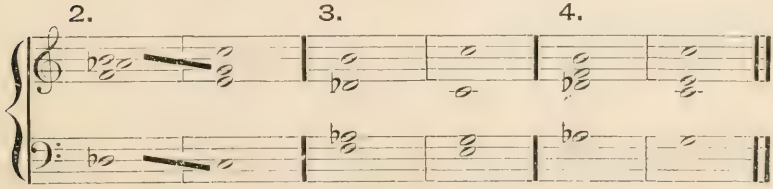

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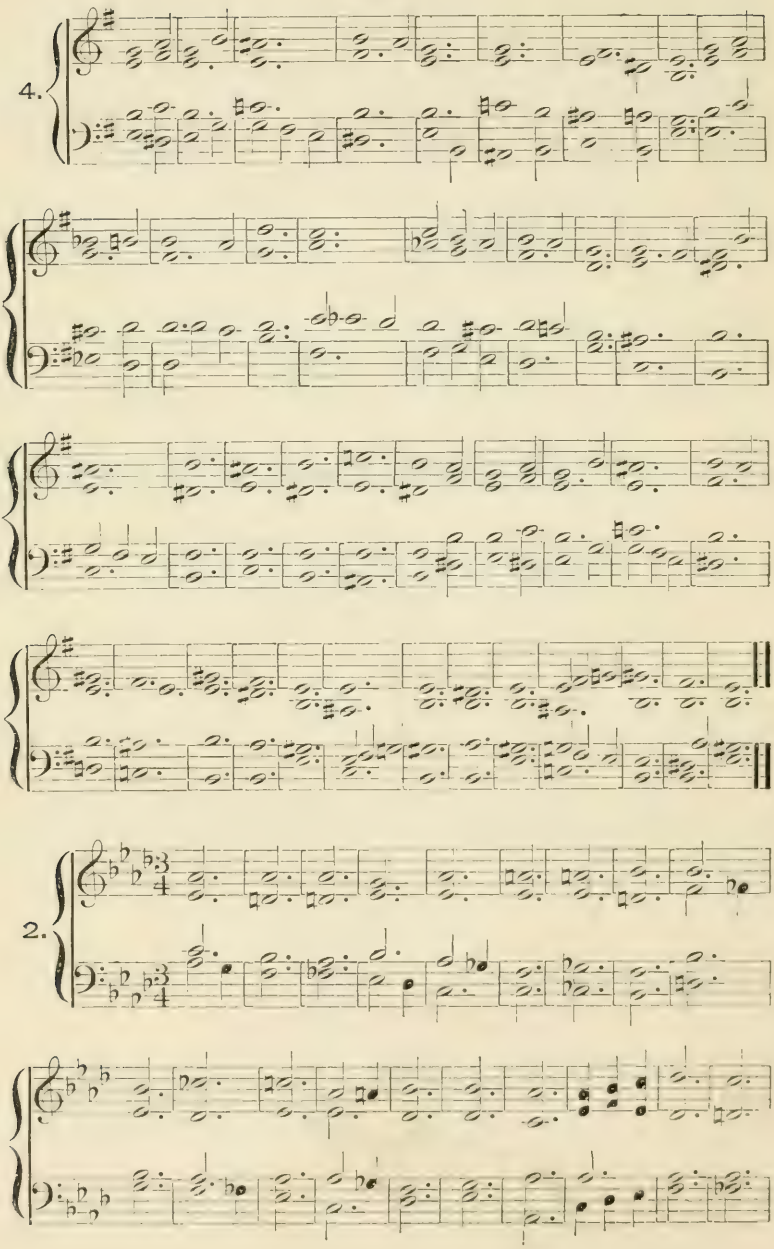

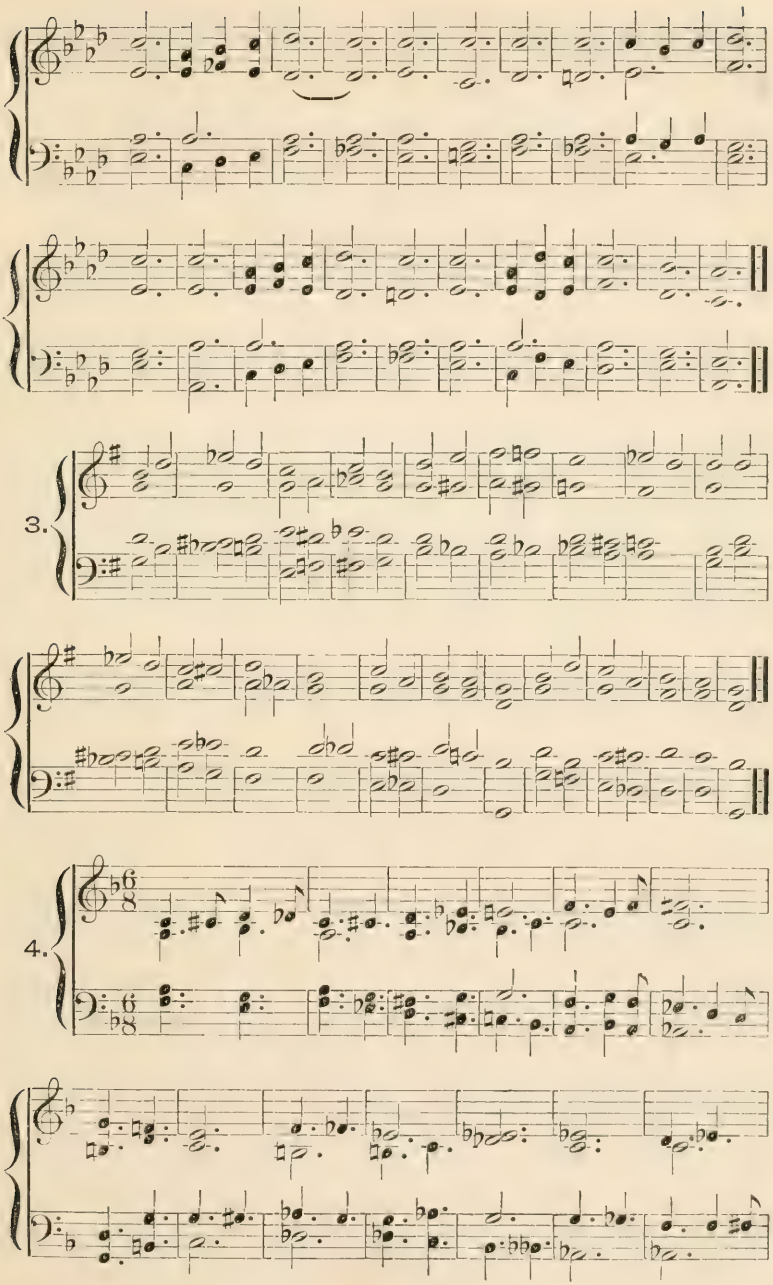
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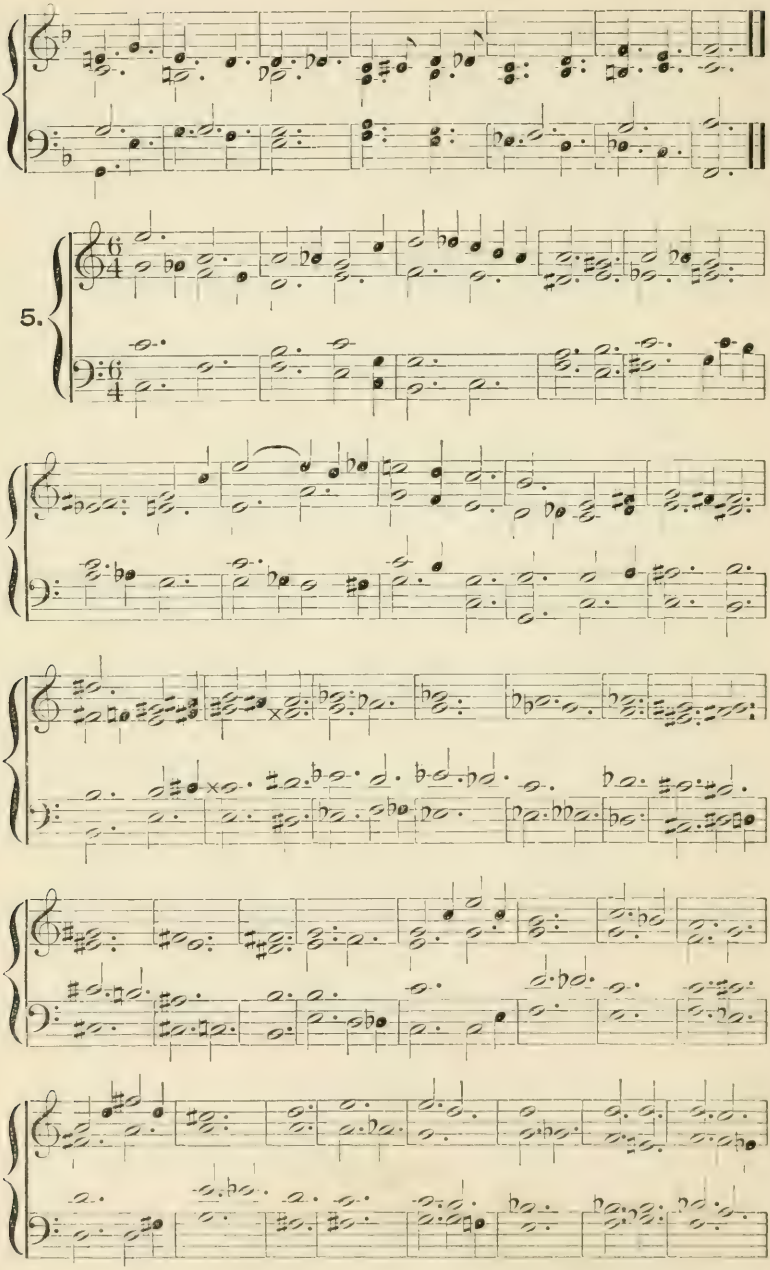
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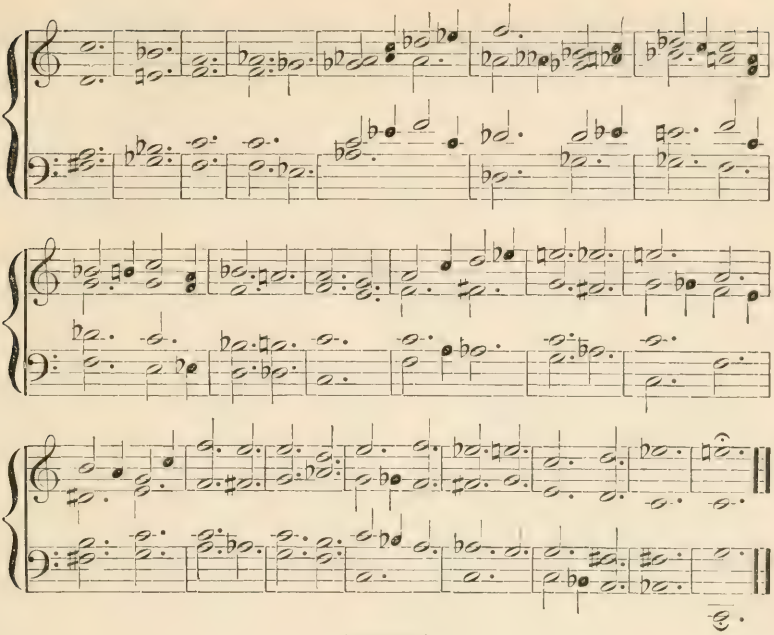

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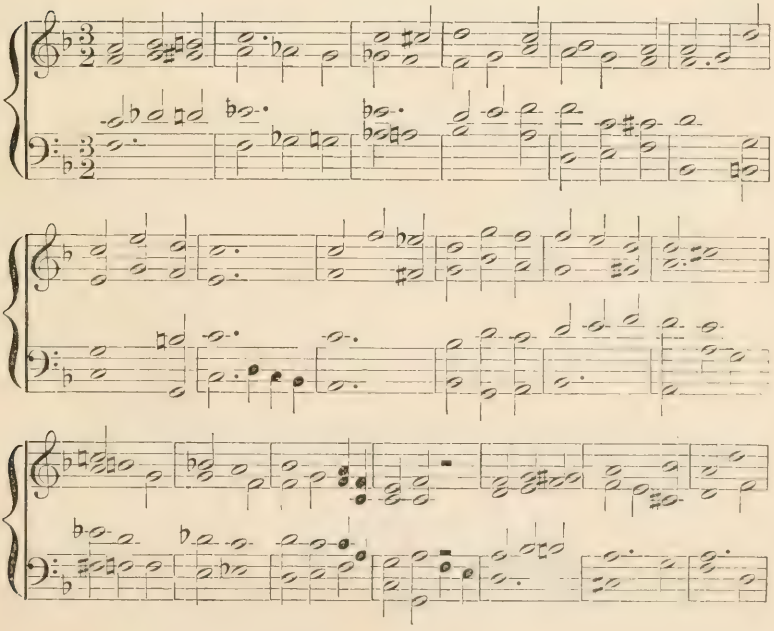
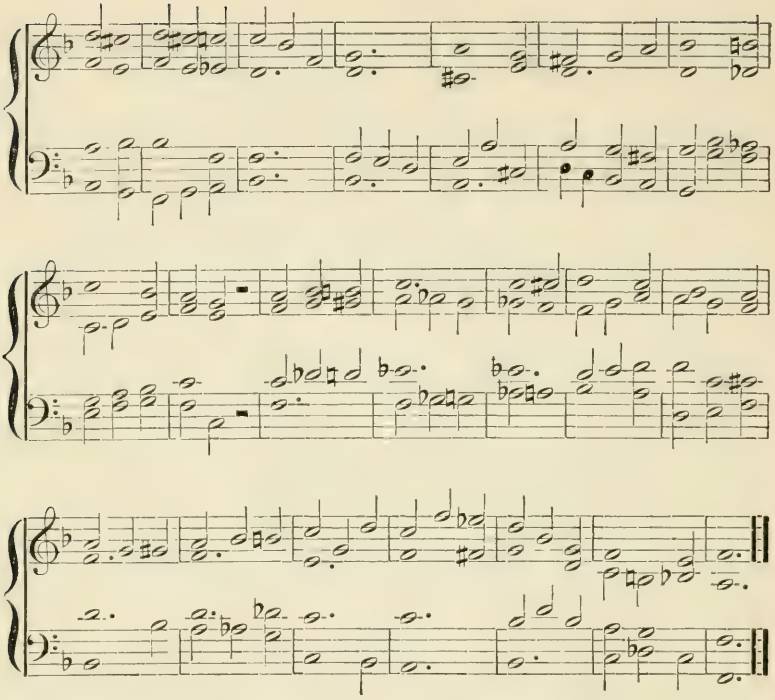
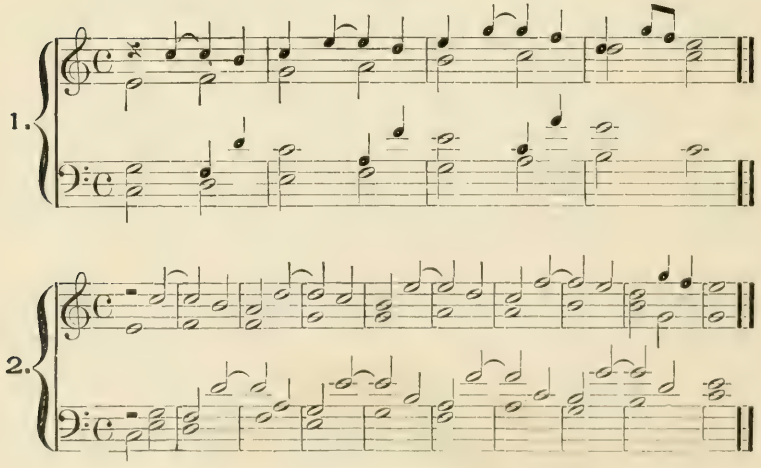
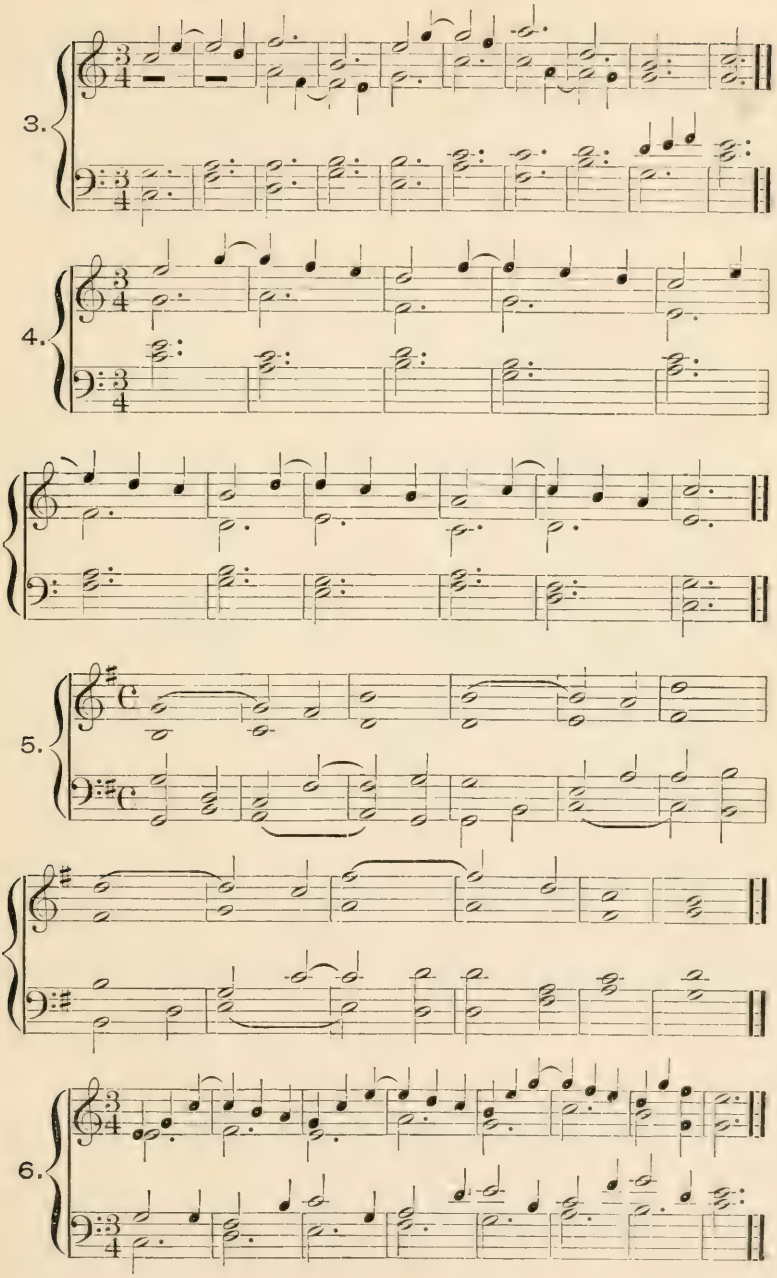




SUSPENSIONS.

(Page 85.)

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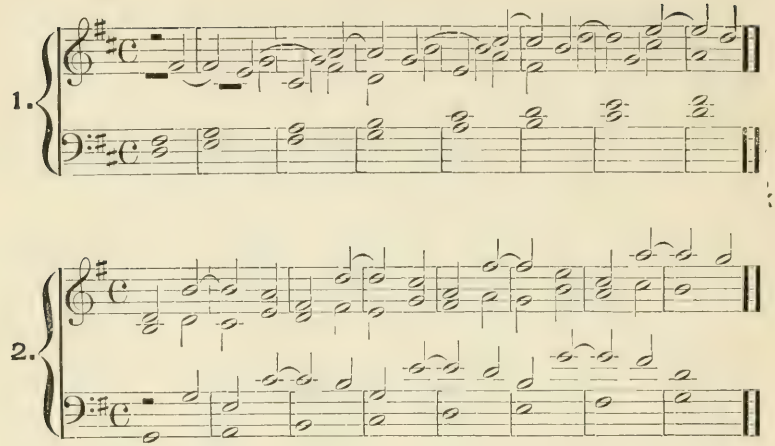
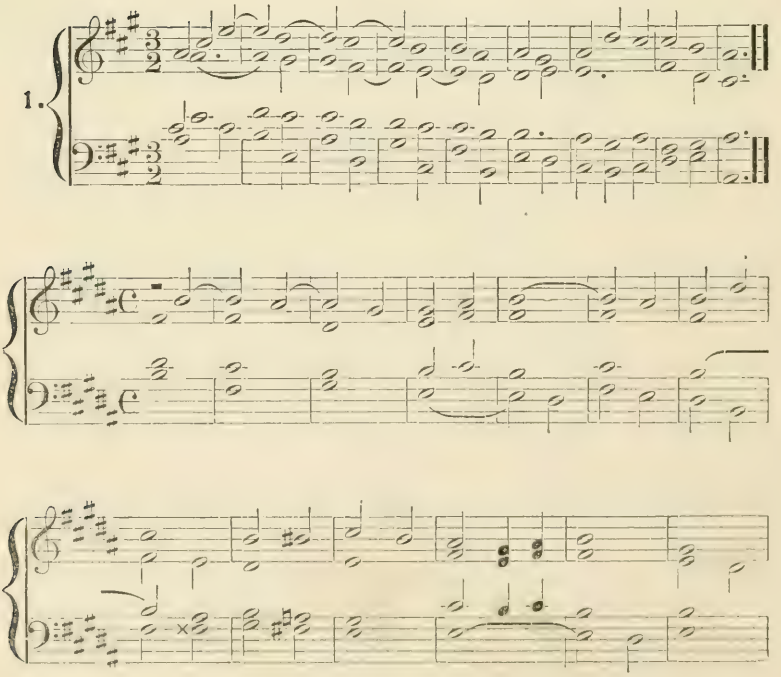
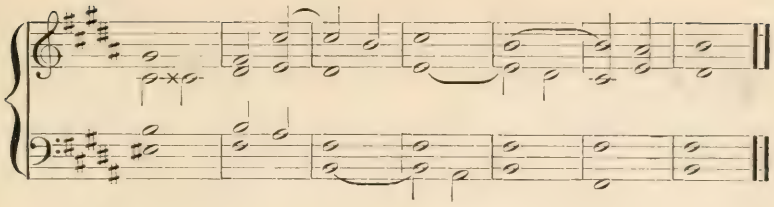
(Page 87.)



(Pages 89.)





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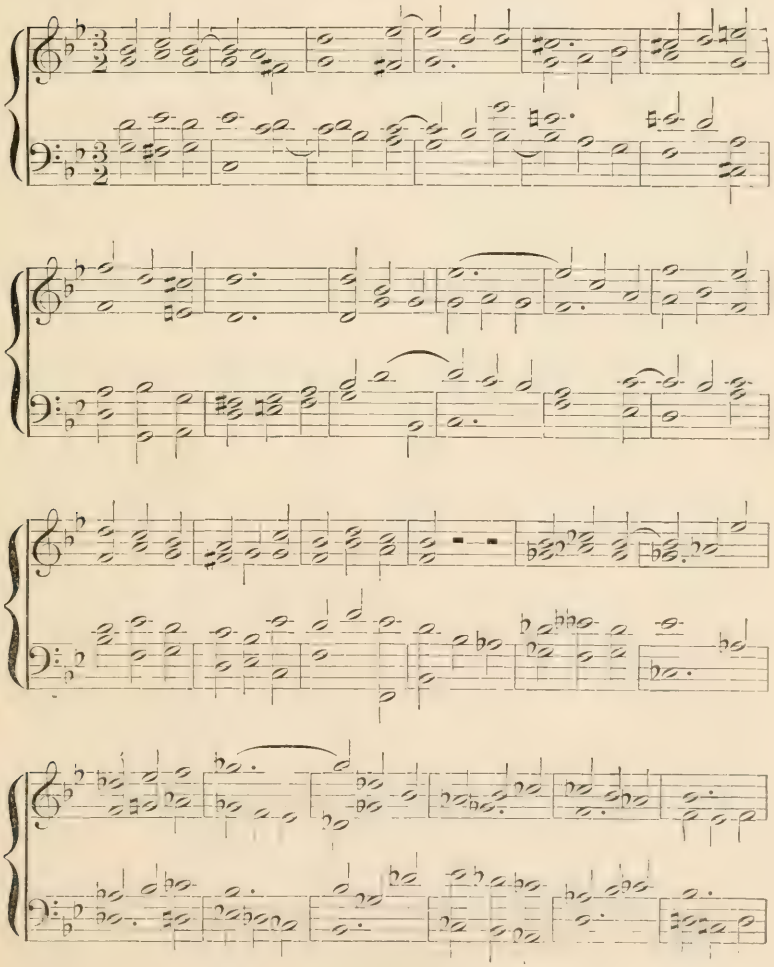

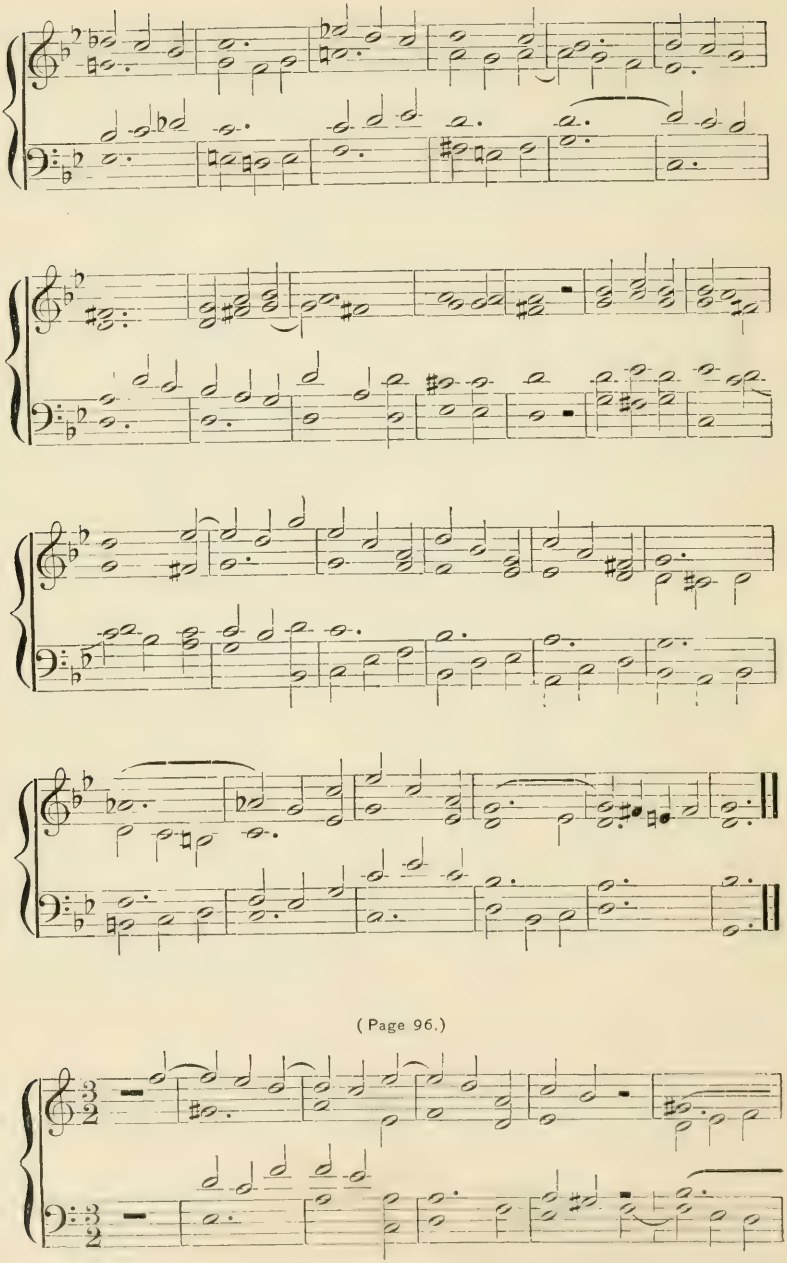

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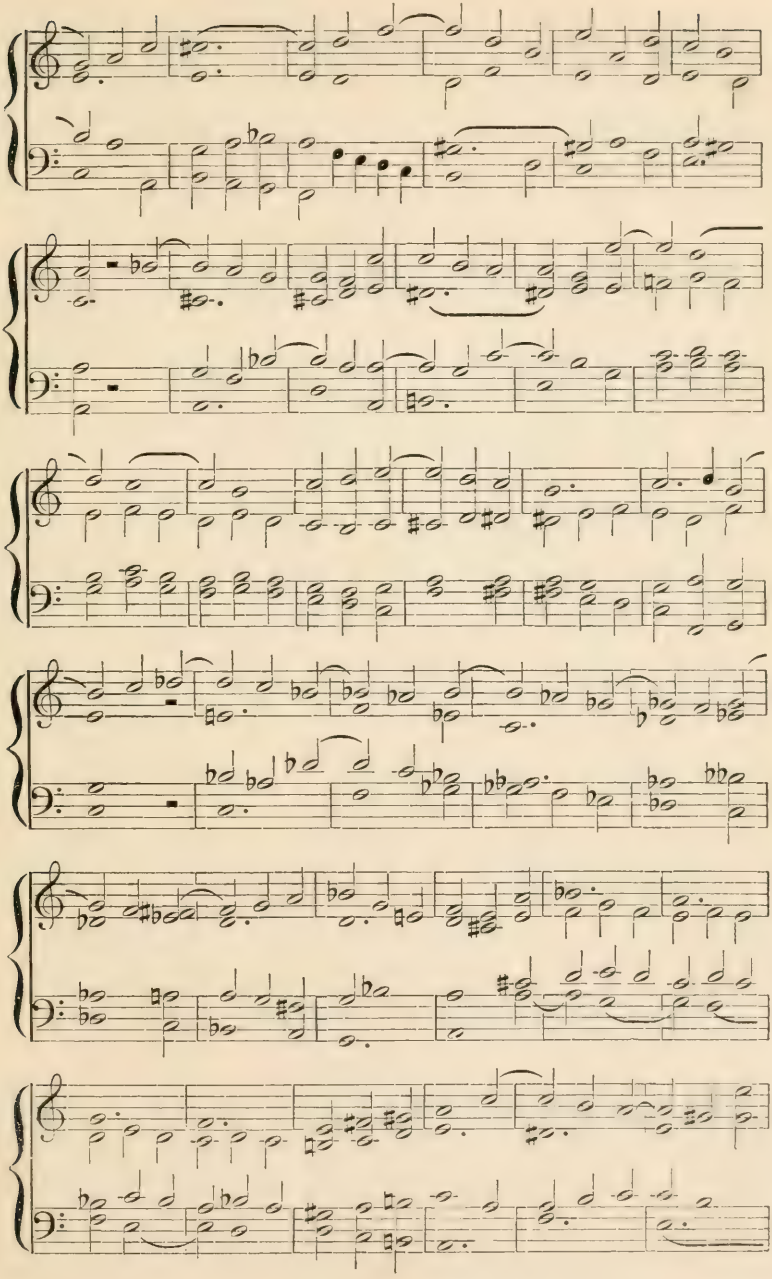
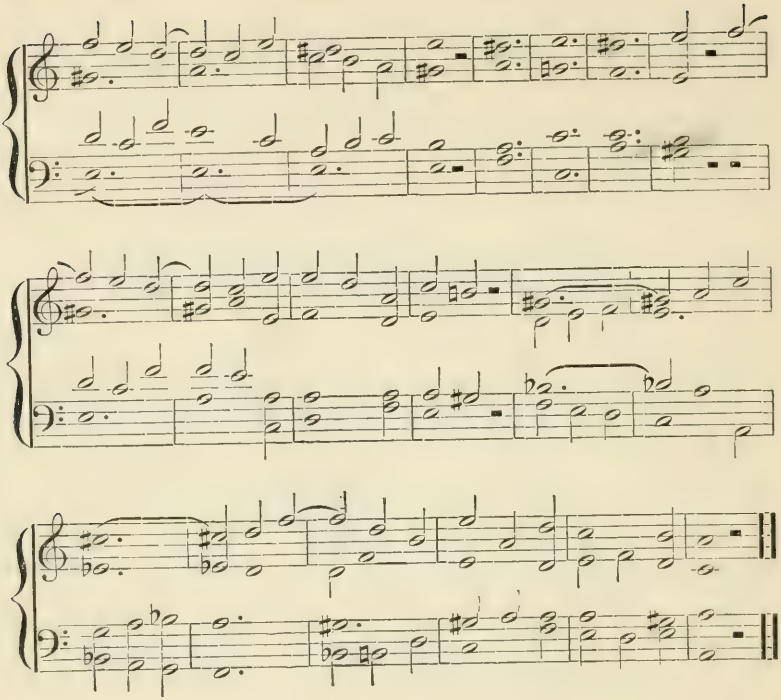
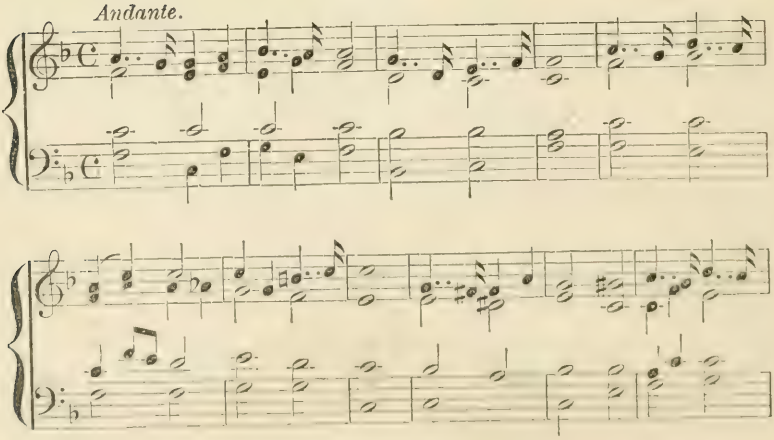
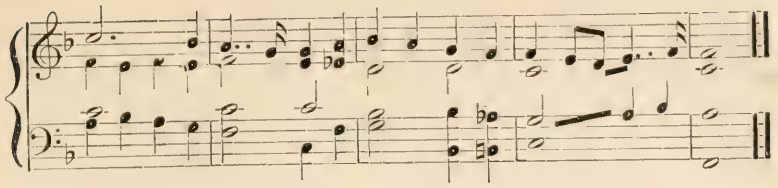




THE ANTICIPATION.

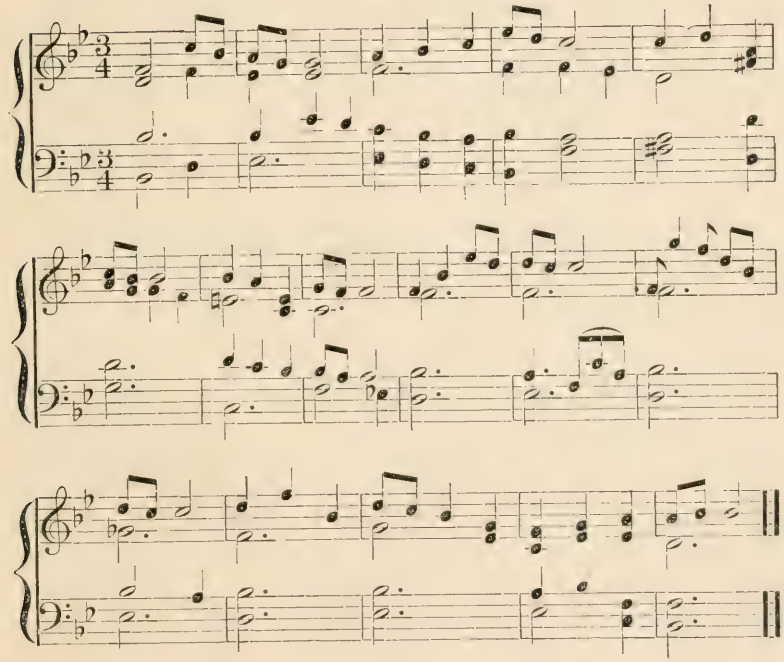
(Page 99.)





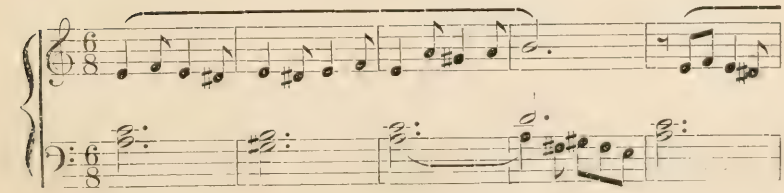
THE APPOGGIATURA.

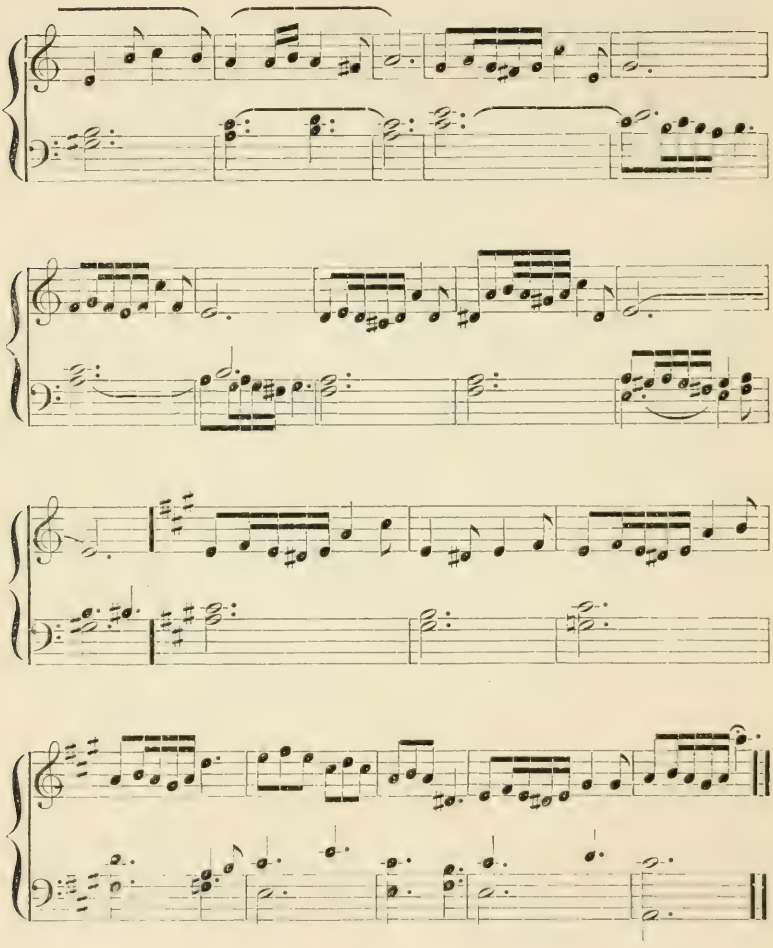
(Page 102.)



THE EMBROIDERY.

(Page 104.)





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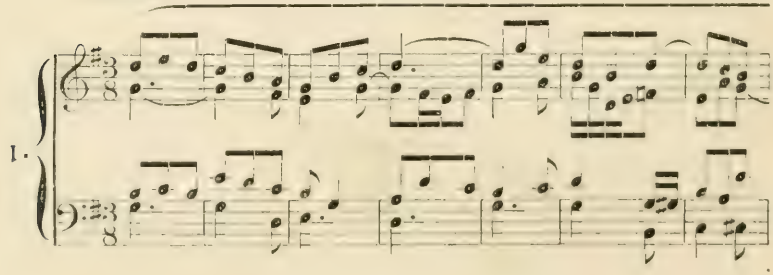

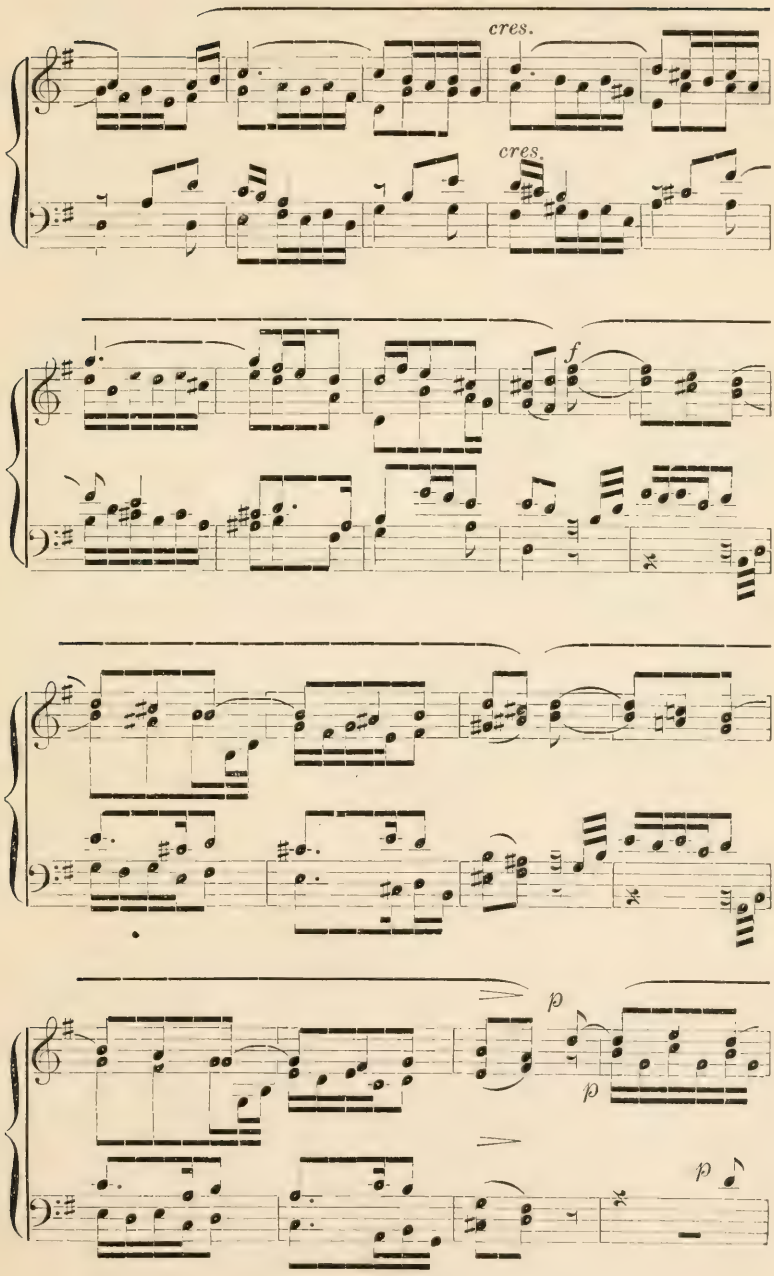
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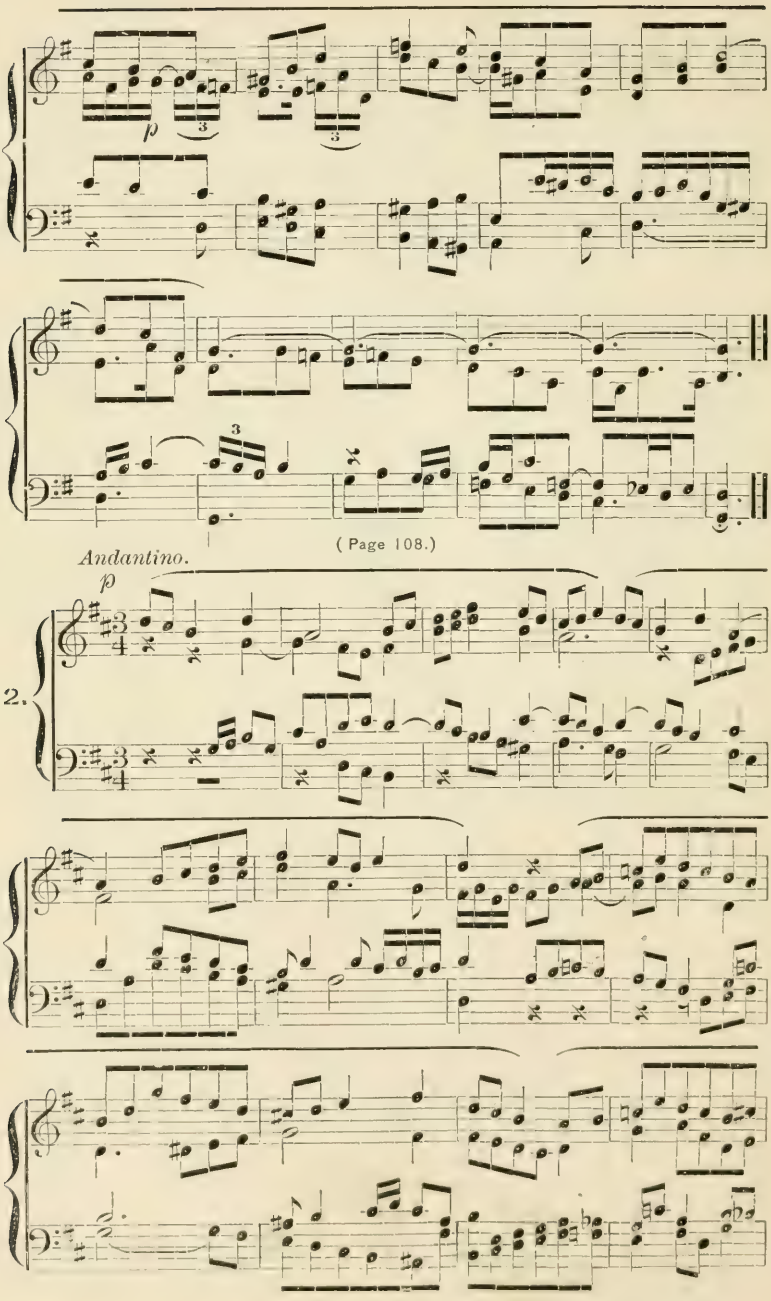
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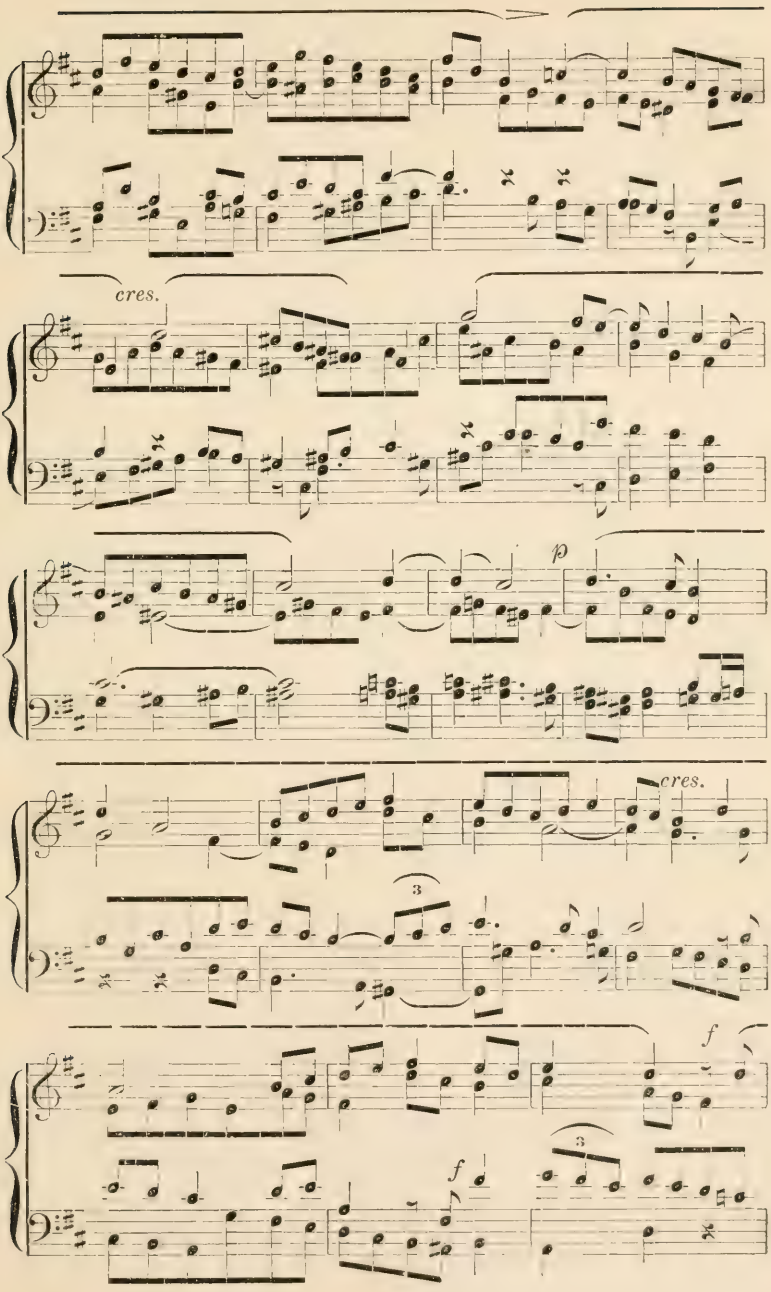
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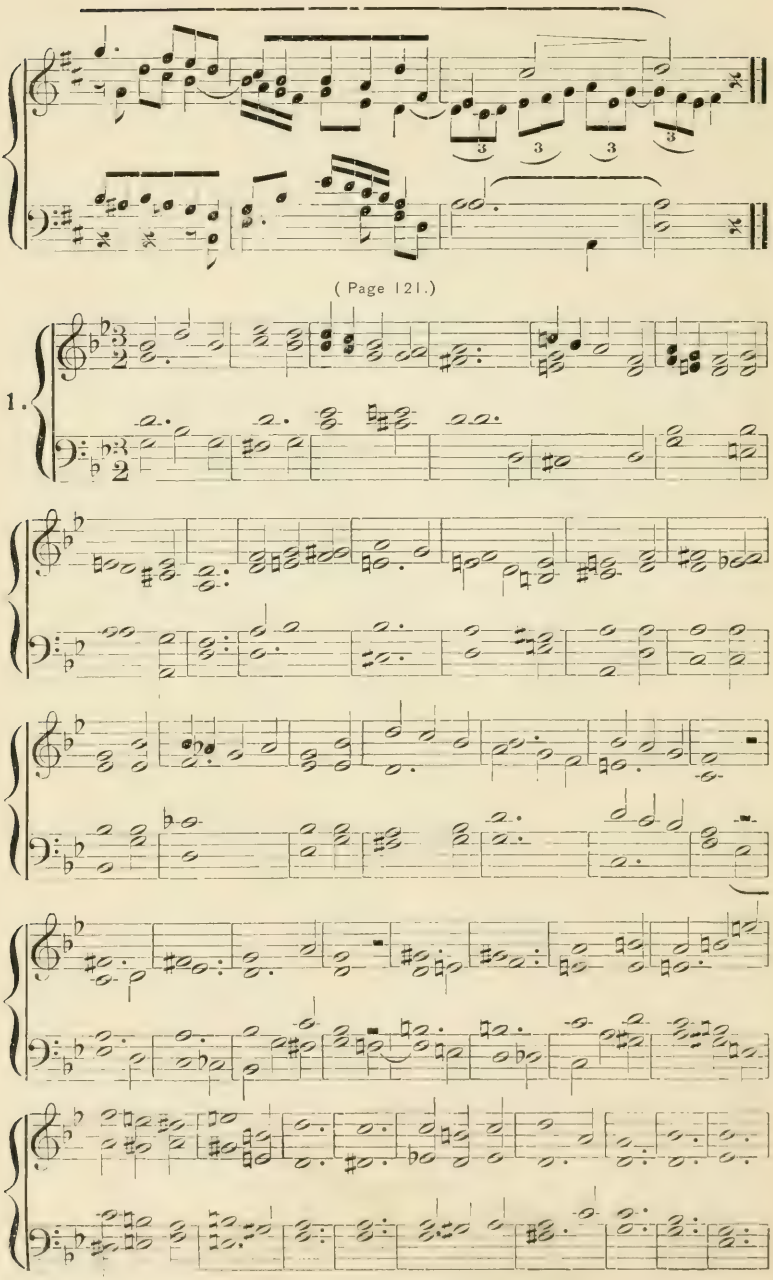
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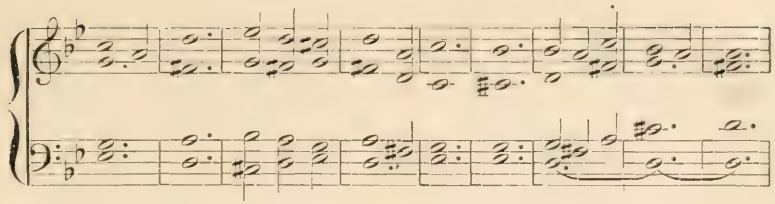

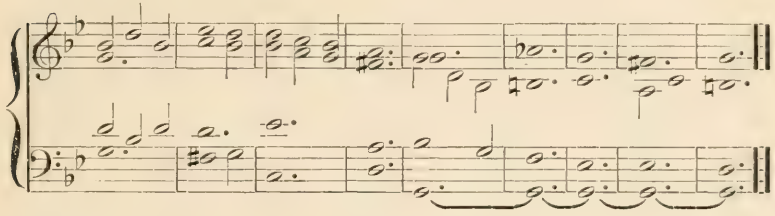

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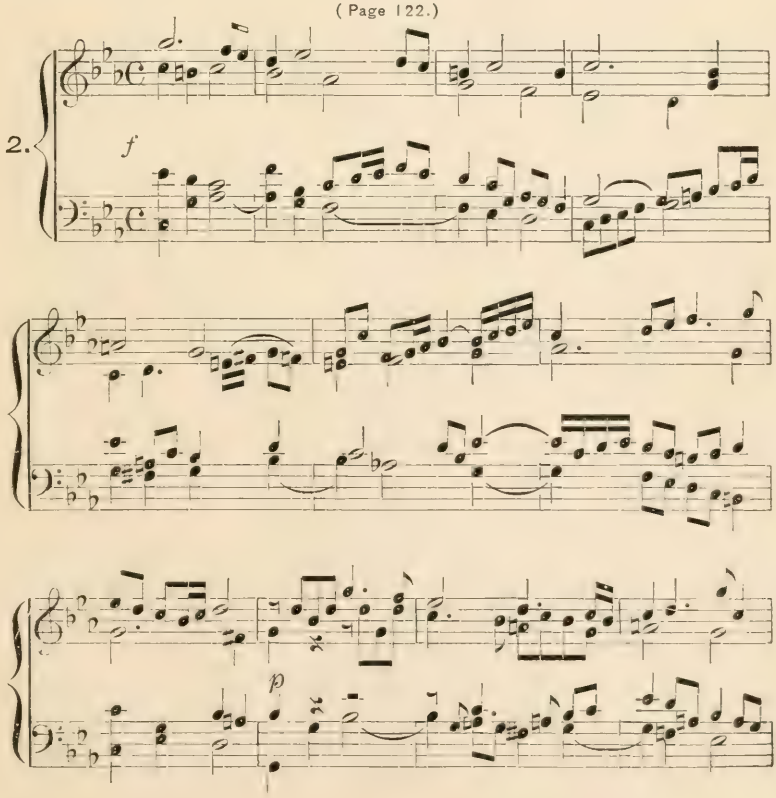

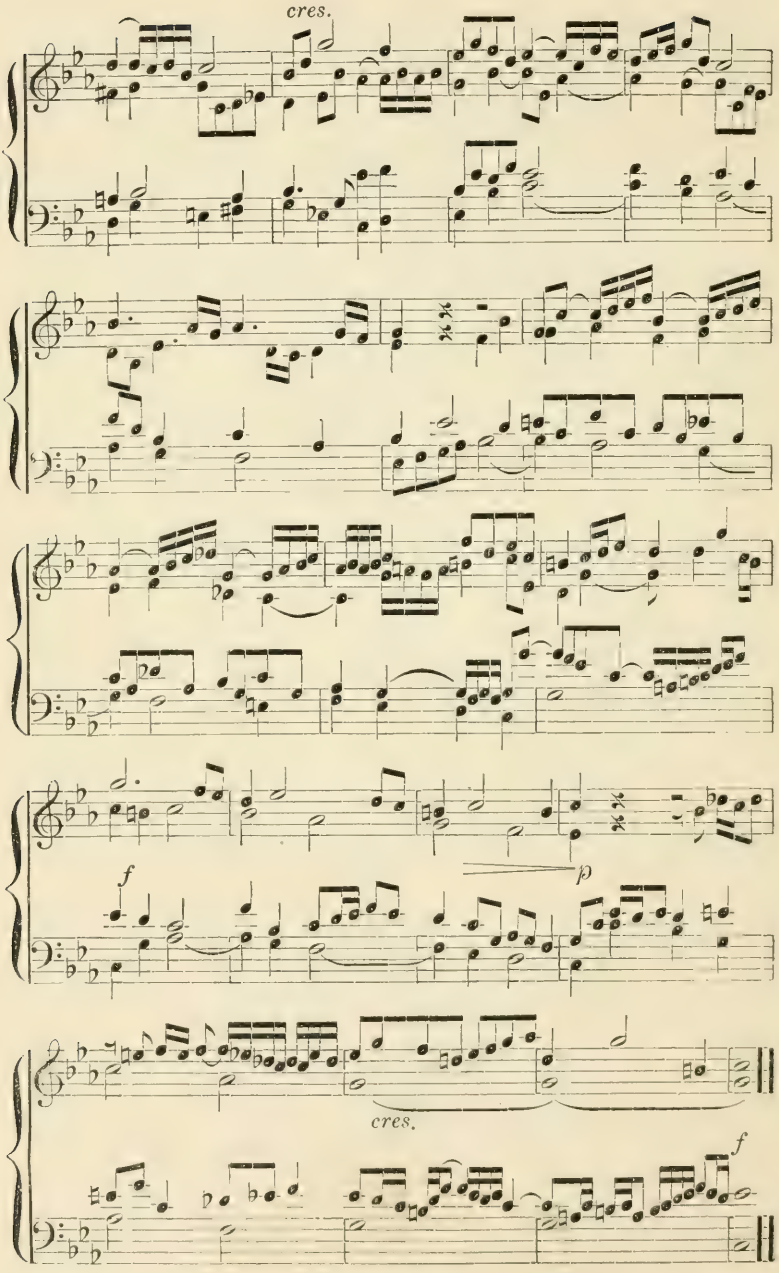
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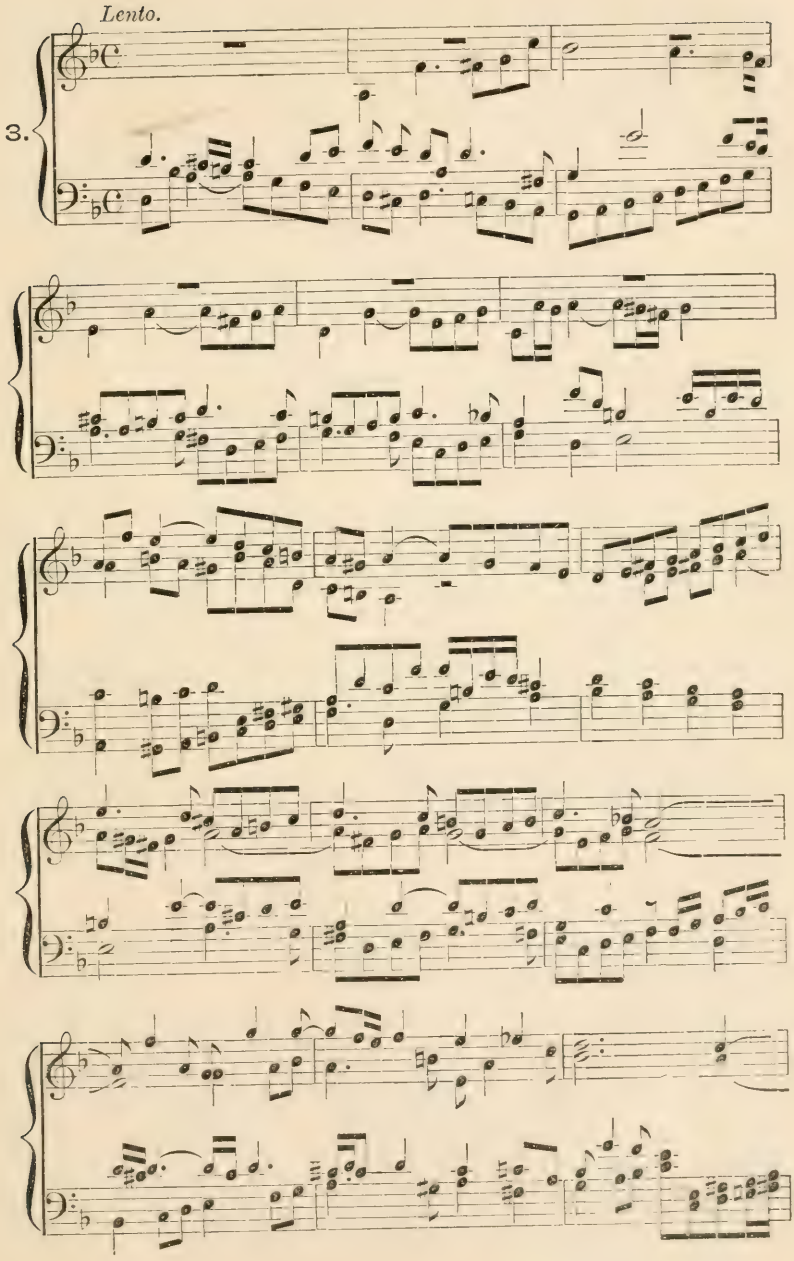
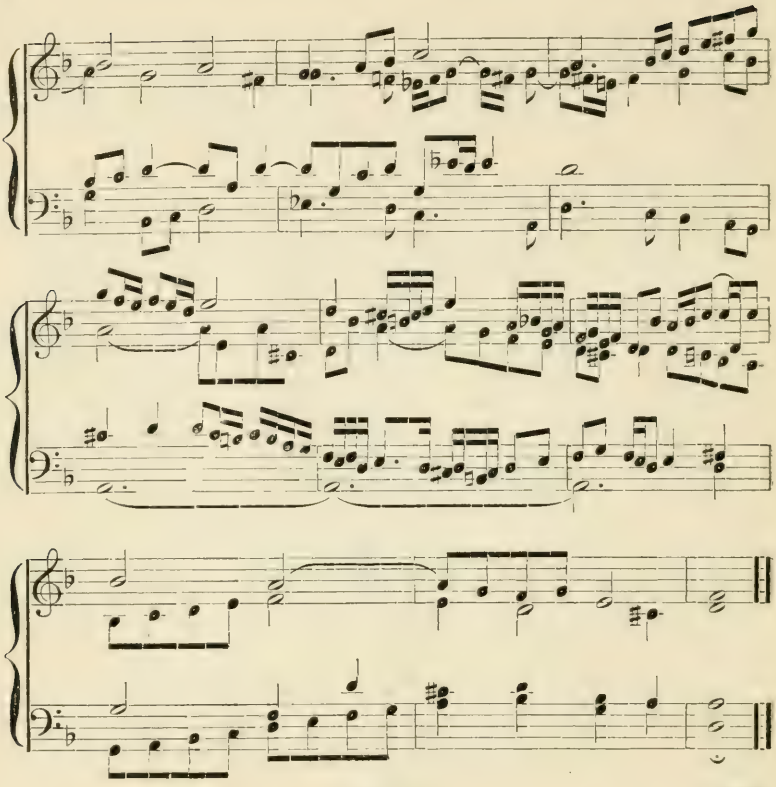
(Page 123.)





(Page 123.)

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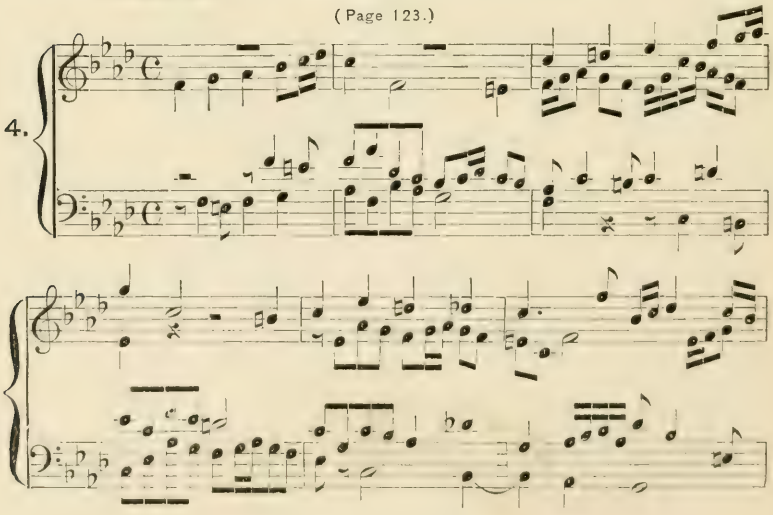

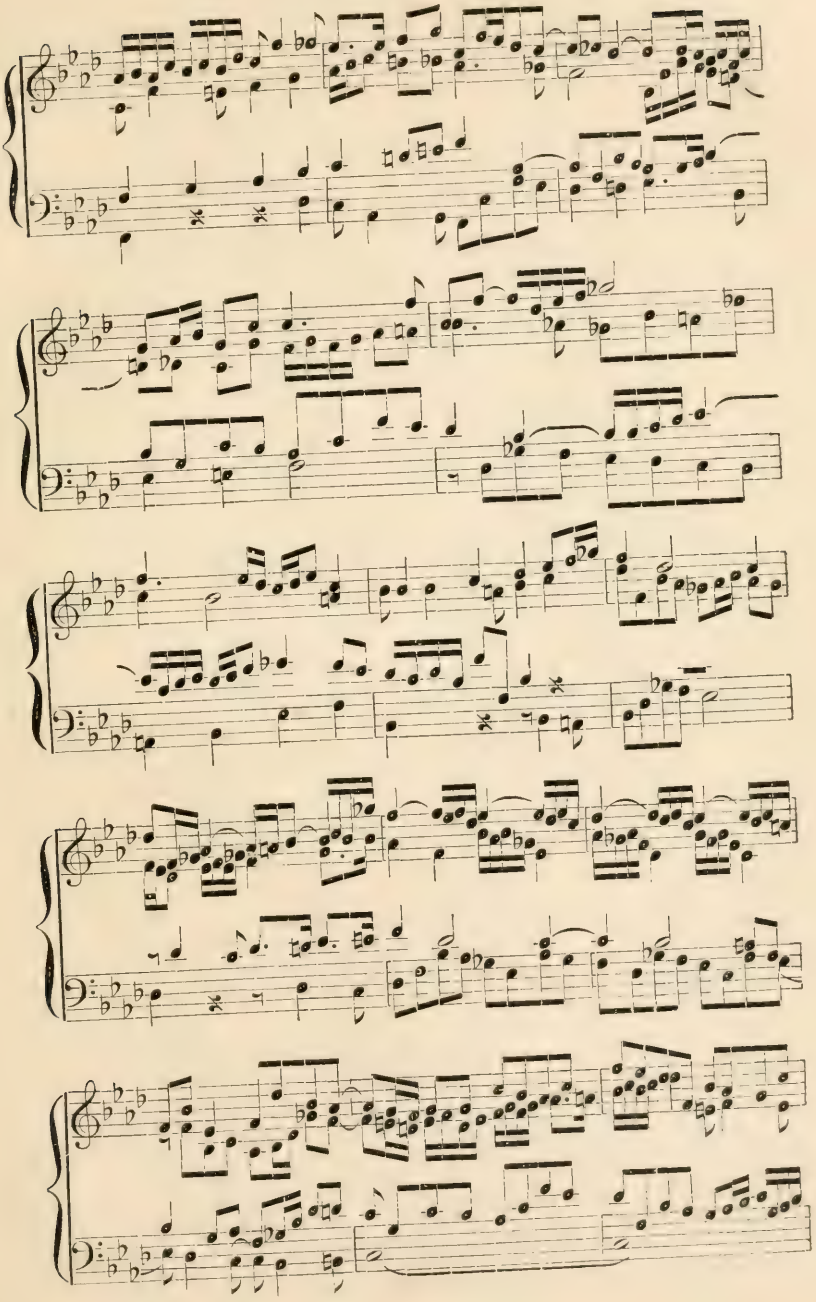

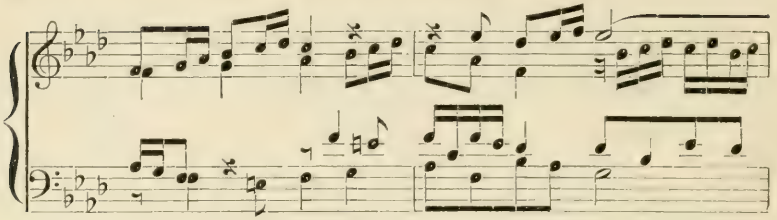

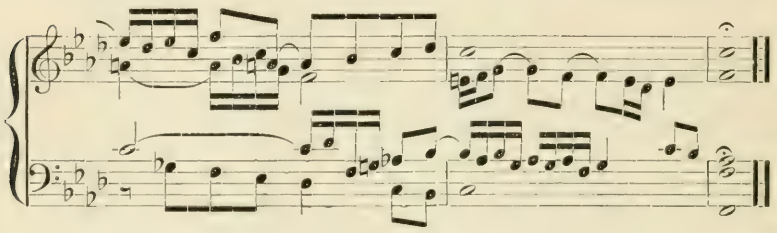

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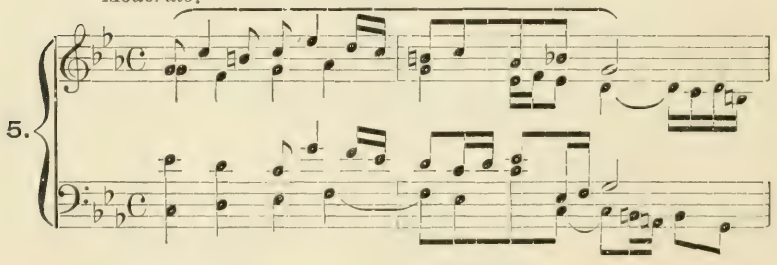

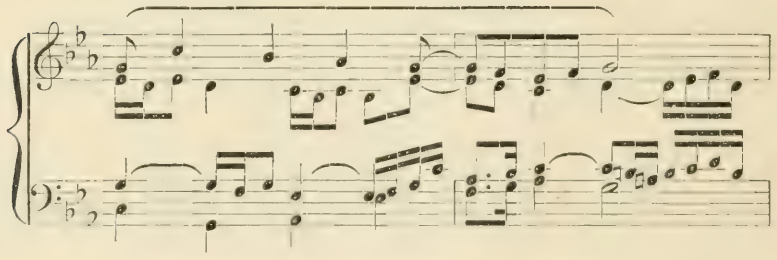

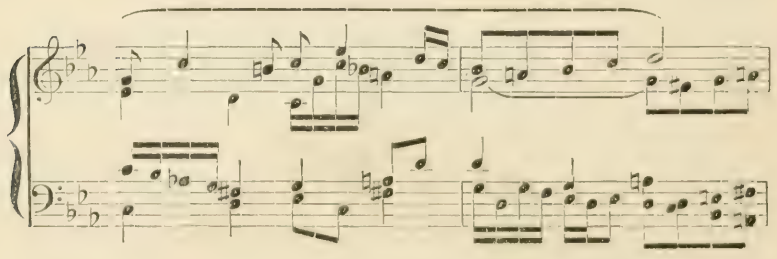

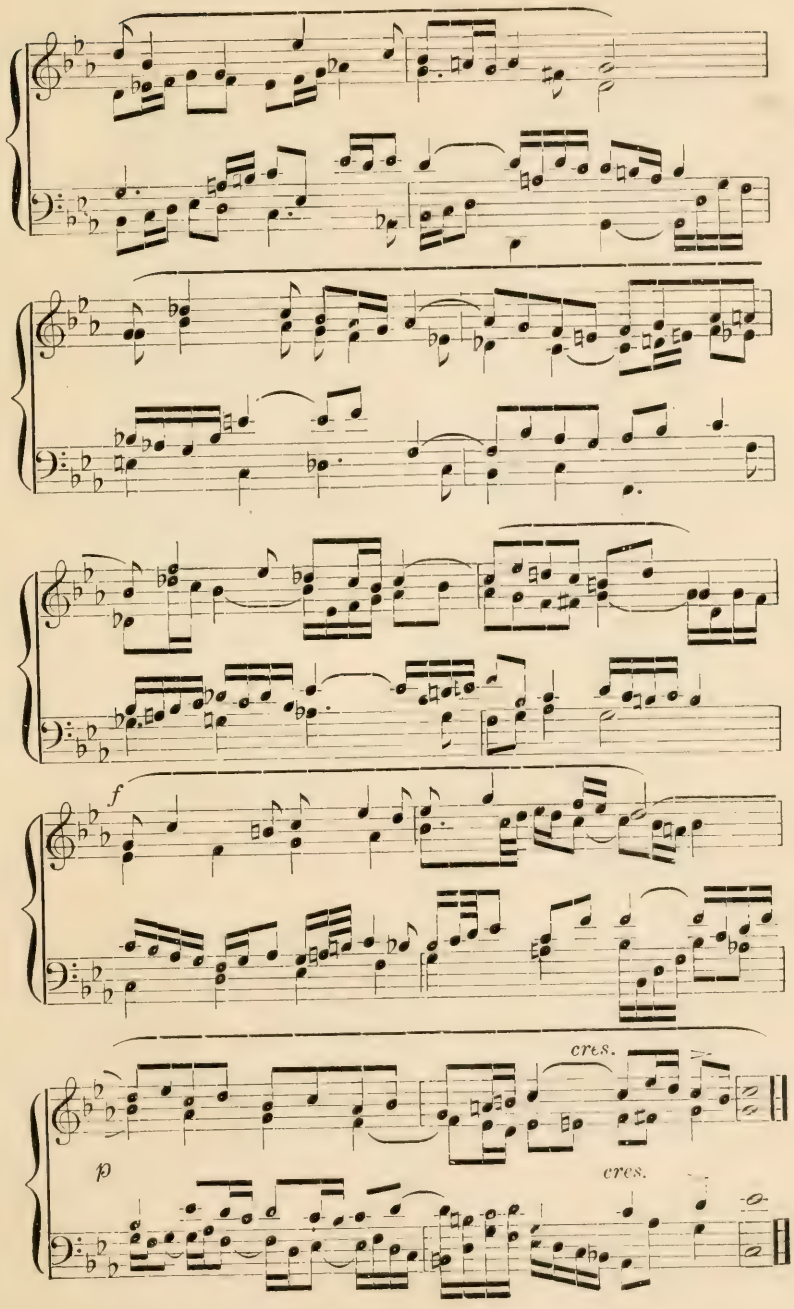
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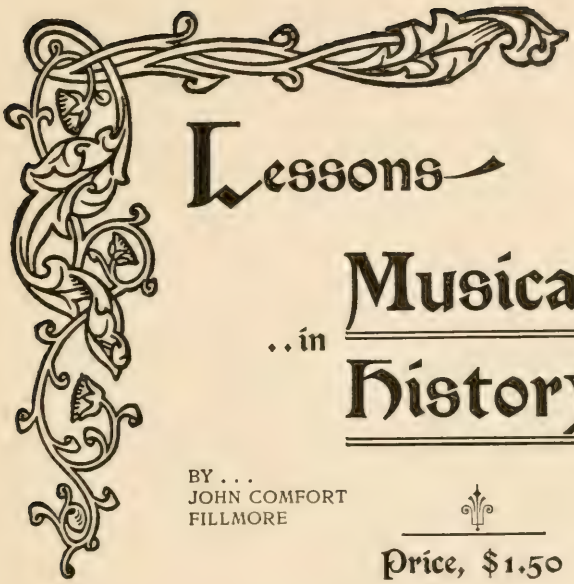

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